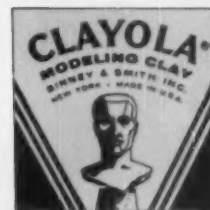


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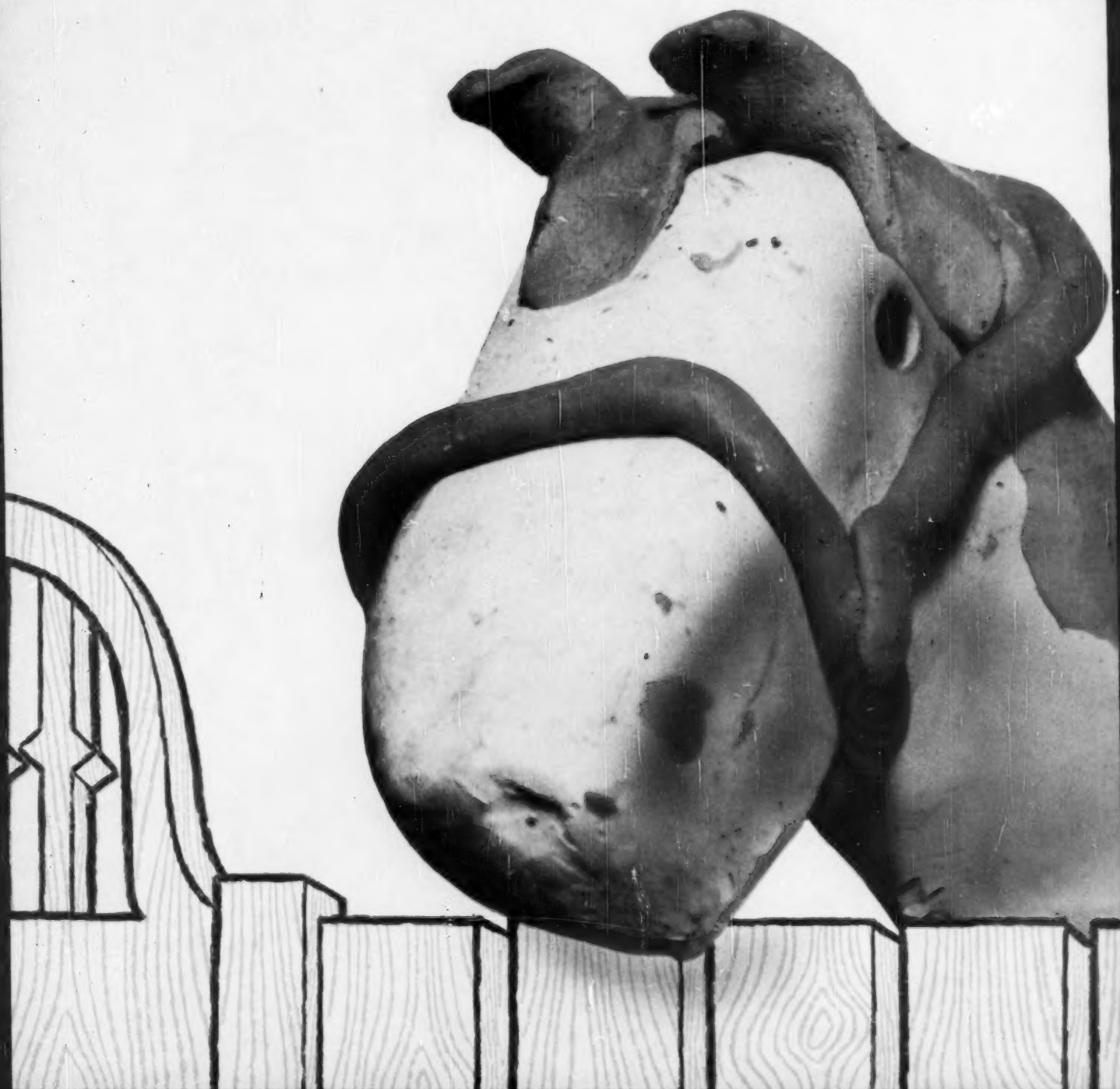
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VOLUME 60, NUMBER 2 / OCTOBER 1960

SCHOOL ARTS

the art education magazine

Drawing, a Basic Medium for Expression

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using this issue

Several articles related to drawing should be especially helpful to classroom teachers and beginning art teachers. See pages 5, 17, 21, 35. Myra Johnston has the first of two articles on painting to music on page 13. Among the eighteen special articles in this issue are a great variety of suggestions for activities on different age levels. Most of the techniques discussed can be adapted to levels from early school years through high school. Adults, and that includes classroom teachers, could profitably experiment with many of them. In fact, we believe that the teacher who creates on her own level will be better able to help children in their creative endeavors. For those who like art appreciation, we recommend Louise Rago's feature, "Why People Create," on page 27, and Howard Collins' "Understanding Art" on page 38. You can keep up on the latest films and books by reading the reviews on pages 48 and 49. And if you are interested in the professional thinking behind today's art education program you will find much of value in the features, "Beginning Teacher," on page 47, and "Questions You Ask," page 51, as well as in the editorial, page 52.

Charles Cook Dies Suddenly Another tragic loss to art education occurred on August 27, 1960, when Charles Cook died suddenly at the summer camp of the University Settlement House of which he was director. He was a founder of the National Committee on Art Education, and was serving as its treasurer at the time of his death. His varied experience included the teaching of art at the Fieldston and Ethical Culture Schools, New York, and at the Peoples Art Center of the Museum of Modern Art. An active civic leader, he was a dedicated council member of the National Committee on Art Education for many years. In his honor, the Henry Fredericks Foundation has established the Charles Francis Cook Memorial Lecture, which will be the major address of the nineteenth annual conference of the Committee to be held this year at Ohio State University, Columbus, Ohio.

Lowenfeld Memorial Fund Grows Already more than 500 art educators have contributed over \$5200.00 to the memorial fund for Viktor Lowenfeld which was announced in the September issue. Gifts have been about equally divided between the proposed sculpture court at Penn State and the research fund to be administered by the National Art Education Association. This response to a single letter from the memorial committee and one announcement in several professional journals is an indication of the esteem in which Dr. Lowenfeld was held by his associates in art edu-

NEWS DIGEST

cation. Individuals and organizations planning to make contributions to this fund may address them to the Viktor Lowenfeld Memorial, Post Office Box 332, State College, Pennsylvania. The committee would appreciate an early response since no further formal appeals are planned.

Art Divisions Have New Heads Dr. Edward L. Mattil is the new head of the department of art education at Penn State. Ray Stapp replaced Aime Doucette, who retired from the Edinboro, Pennsylvania State College in June. Dr. Edmund B. Feldman left Carnegie Tech to be director of the art education division at New Paltz, New York College of Education. Arne Randall is now head of the creative arts division, Alameda State College, Hayward, California.

Students and faculty members of the division of art, Bob Jones University, Greenville, South Carolina, collaborated on mosaic panels for the new science building just erected.



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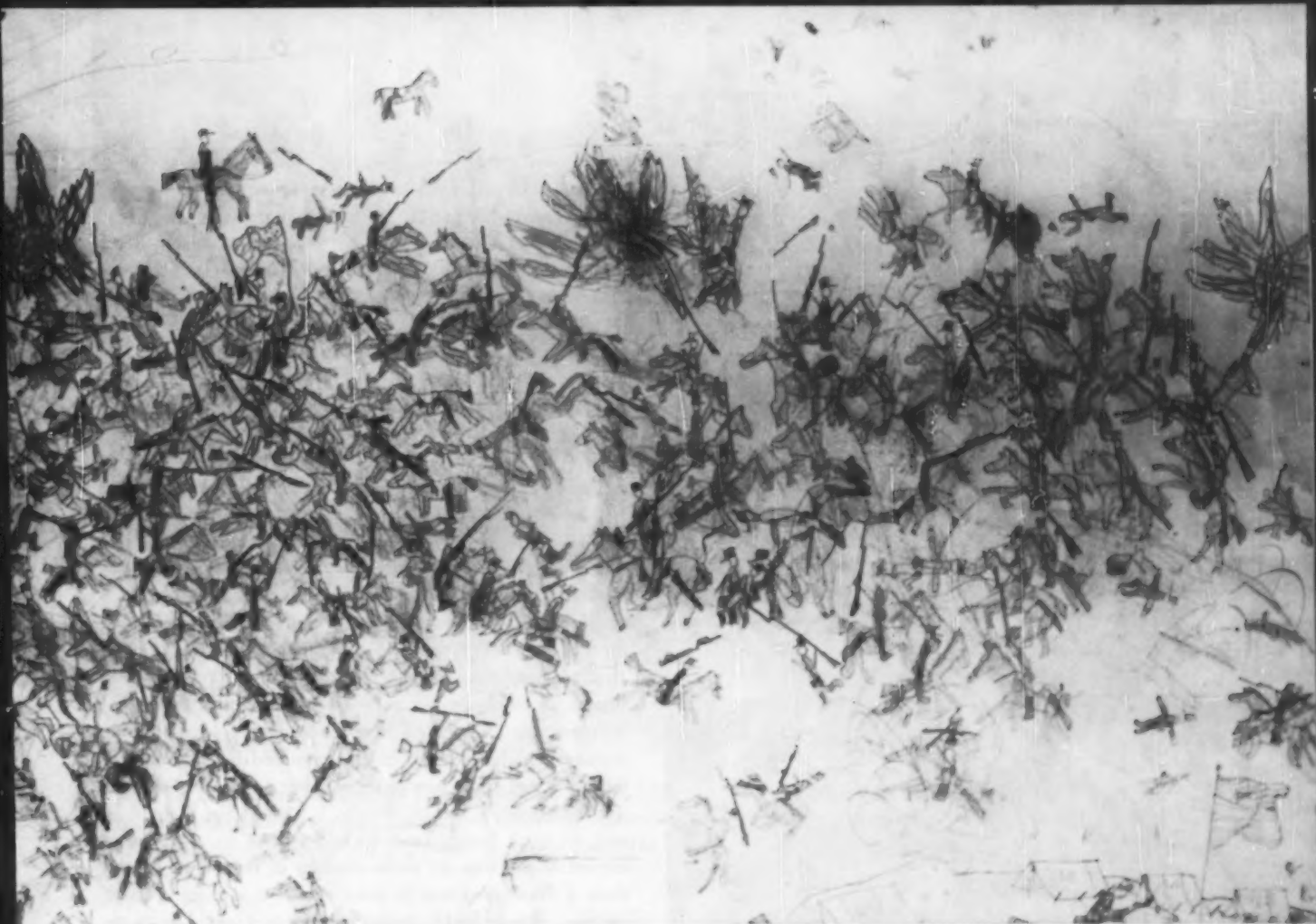
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No "correct" drawing qualms deterred this eight-year-old from kaleidoscopically portraying the chaos of Pickett's charge.

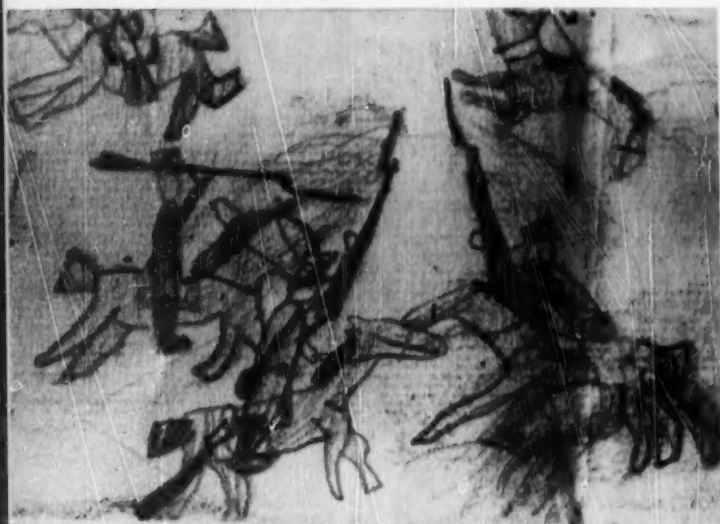
FIGURE DRAWING IN THE GRADES

Clifford T. McCarthy

Rules, formulas, and tricks do not assist children in learning to draw the figure. The child must be and feel what he draws. An overconcern for anatomy and proportion can be stifling, inhibit expression.

Of all the images a child holds in his dawning consciousness of the world about him, people and animals are most often seen in his art work. The imaginations of many children are so energized by their experiences with people and animals that they are able to overcome drawing difficulties that most adults are fearful of attempting. Phillip, the eight-year-old boy who drew the battle picture, gave no

thought to complex problems of anatomy as he drew his figures. He worked on the floor, on the desk; he scribbled, rubbed and jabbed, all the while making mouth noises imitating the sounds of battle. He even took a few tumbles himself, imitating action on the battlefield. This was the battle of Gettysburg he was reliving, having recently visited there with his family. Details of horses, uniforms, terrain,

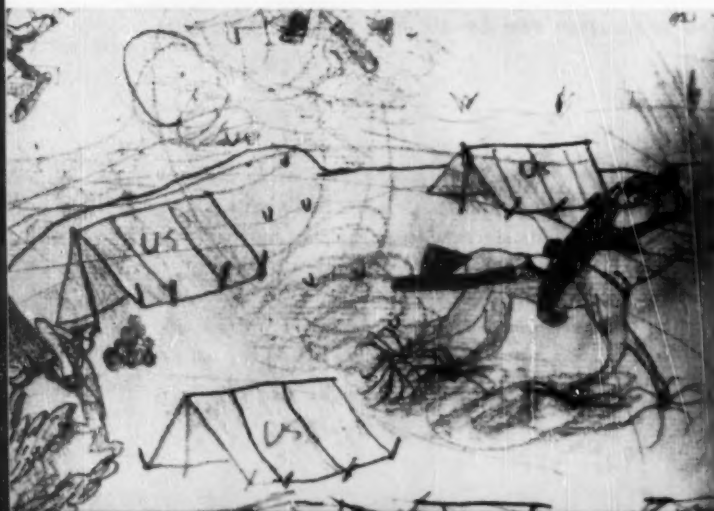


"Two Against One," at Battle of Gettysburg, by Phillip, 8.



"Helping a Wounded Man" during the battle, by Phillip, 8.

"The Camp of the Union Army," child's version of details.



even battle strategy flowed into the drawing as if Pickett's charge were taking place at that moment. It was evident while watching him at work, and it is evident in the drawing, that he was so engrossed in the battle, in shooting, in running, in horses, smoke, hills, bushes and the endless detail of the experience that no problems of "correct" drawing developed.

By contrast, Randy, a ten-year-old, was unable to draw even a single horse, even though he registered for the Saturday morning art class with the single purpose of learning how to draw a horse. His father, who was with him that first morning, agreed that this was very important to his son. In fact, the father, an assertive man, implied that Randy was not much at sticking to tasks the way he would have liked him to. Randy did not seem to have any of the interests or abilities he thought a ten-year-old should have, and he supposed "this horse thing" would not last, but he would "give it a try."

Randy showed no interest in the activities made available for that day. He seemed not to notice the projects the other children had begun nor did he catch their enthusiasms. He was at my elbow immediately waving a piece of paper and insisting that I show him how to draw a horse. He was temporarily silenced and a little mystified by my response that I did not know how to draw a horse, "at least not the way you want it drawn, Randy." I said this, at least in part, to shock Randy (and his father when my words were carried home) into an understanding of the nature of the class. If Randy was ever to draw a horse it was going to be his own. Randy had to understand this or it would be better that he not continue in class. If he stayed, knowing these terms, we (there were two teachers for thirty children) would be anxious to help. He had a problem, but it was more complex than "this horse thing." Even if it were possible in a short while to show Randy how to draw a horse, thus complying with his request, it is evident that he would not have been helped in any fundamental way. He would have been further enfeebled in his ability to solve his problems, and he would have been encouraged in the self-deception that he was doing something important when, in reality, he would have learned only a new parlor trick.

Why can Phillip draw horses, wagons and men in a great variety of action, all with complete confidence, while Randy can hardly put a pencil to paper? Why are some children unable to get past the figure and animal drawing problem in their art? Some probable reasons are: the child's draftsmanship is not up to his knowledge of the figure, about which he actually knows considerably more than he knows about other objects; the standards to which he is forced to compare his work are adult standards; because he is a figure himself he is less inclined to make the figure look "funny" for fear of being laughed at.

These, it must be noted, are all involved with awareness of self. Young children aged eight or nine and under are almost never stopped by problems of draftsmanship. Their art work may vary in quantity and richness of expression,

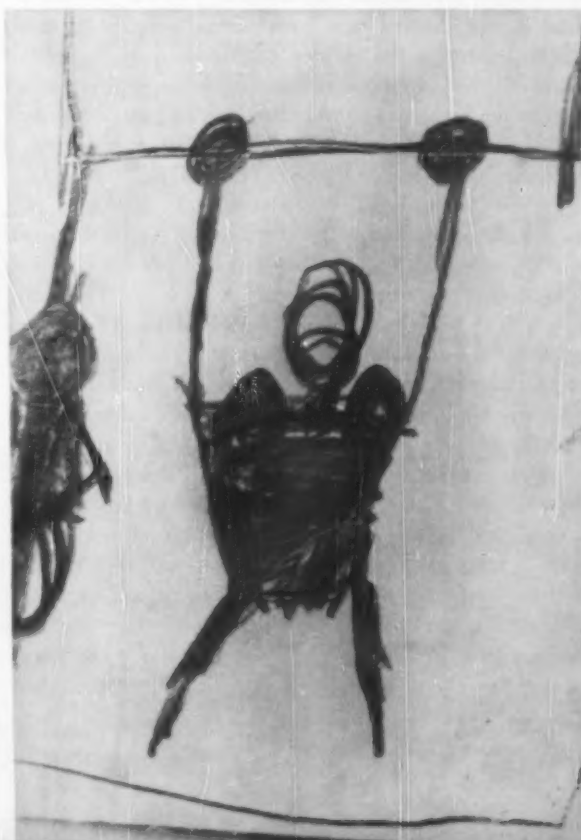


An 18 by 24 tempera painting by a junior high school girl, "Roller Skating on the Sidewalk." There is good figure action in the speeding skater; vigorous composition formed by sidewalks and good variety in house design. She depended on actual experience for houses and did not resort to stereotypes. The sidewalks are important to skaters, and so are the cracks.

but they produce to the extent of their enthusiasm and imagination. Self-consciousness is the culprit. From the moment children can be concerned about the figure looking "right" they are vulnerable to blockage by fear, fear of drawing an imperfect figure or one that looks "funny." I have noticed that often children who are self-conscious of their bodies for one reason or another, those who are considerably overweight, for instance, are more inclined than others to want the teacher to draw the figure for them. It can be speculated that these children have difficulty in putting their own bodies into the position they wish to draw. Further, they know that a strong, well-proportioned body is a pleasure to behold and their awakening self-consciousness causes them to withdraw from situations where comparisons might be made to themselves.

A house can be distorted. There are many kinds of houses, anyway, but above all we do not identify ourselves with houses. For those in whom the art-idea faculties have atrophied, distortion cannot be allowed in figures or animals, except perhaps as a clear case of intended comedy. This is a great pity because we live among distortions. The ideal, the "perfect" figure, is meaningless, a delusion. This attitude, this "mental set," toward the figure is, I suppose, a product of the Greek ideal of beauty, and more recently it is the natural child of the realist tradition in painting. It is further strengthened by the use of the figure in the cinema and com-

Below, probably the ten-year-old girl identified her body with the figure she was drawing. Note muscles gripping bar.





A six-year-old fills the night with stars as Wendy waits for Peter Pan. The imagery she creates is real and meaningful.

mercial illustration in which a modern "ideal beauty" is *de rigueur*. The effect of this ever present conditioning is such that only the very young or the artistically mature are able to rise above it and utilize the drawn or painted image of the figure for purposes concerned only with art expression. That is why children who have worked with art materials steadily through the grades can work through difficult drawing problems, whereas some adults, mentally fettered as they are by hardened prejudices and attitudes, cannot be forced to draw anything at all, except jokingly, as a hilarious "proof" of their "lack of art ability."

A further complexity to the problem is the current concept that figure drawing is difficult, that it takes much practice and even more God-given talent. This aspect of the trouble is to some extent created by teachers. Being academically oriented, and in some cases rote-drill oriented, they have a built-in assumption that a skill must be acquired; that a certain method of drawing a figure should be learned; that there is a way that a figure drawing should look. This attitude accounts for the anxious awaiting of the art teacher to arrive and give the art lesson. "She can show us how to draw a figure," and "She is trained in art; she has real talent," are comments which illustrate this attitude. If it takes a great deal of training or some God-given talent to draw the figure; if our objective is to train the children to draw like the vague image of an old master drawing we hold in our mind; if, in a word, a skilled draftsman is needed to help children with this difficulty, most of them

An eight-year-old boy made this ink drawing of a lyrical, but unanatomical dancer. This is more "real" than correct anatomy may be. A "well-drawn" figure could lack vitality.

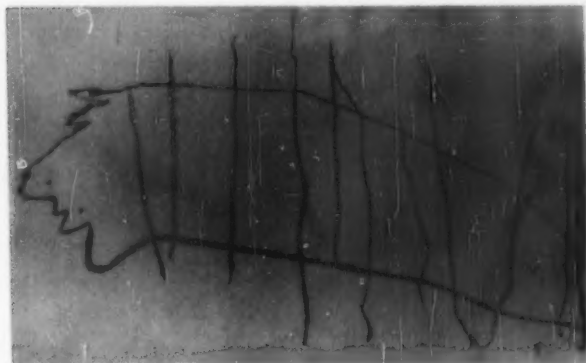


are going without help because the elementary teacher cannot be expected to be that expert in this specialized area. Even if she happened to be an accomplished artist or if there were an art specialist available, how can their detailed knowledge of the figure and laboriously acquired skill be expected to apply to the unique imagery in the child's mind? It cannot!

Neither rules nor the study of anatomy is the answer to figure drawing problems in the elementary school. No amount of "art lessons" in figure drawing will help children

produce better art with greater confidence. They defeat the ends that art in the classroom is supposed to serve. What difference does it make if the weight of a figure is not properly positioned, or if an adult is four heads tall when the rule says he should be eight? Unreeling a string of rules pertaining to anatomy (an endless list) will not help the child because rules are totally unrelated to the child's imagery.

These are background reasons for Randy's trouble. The immediate reason for his inability to draw a horse was his *lack of an assertive idea*. "Horse" was not an idea, it was

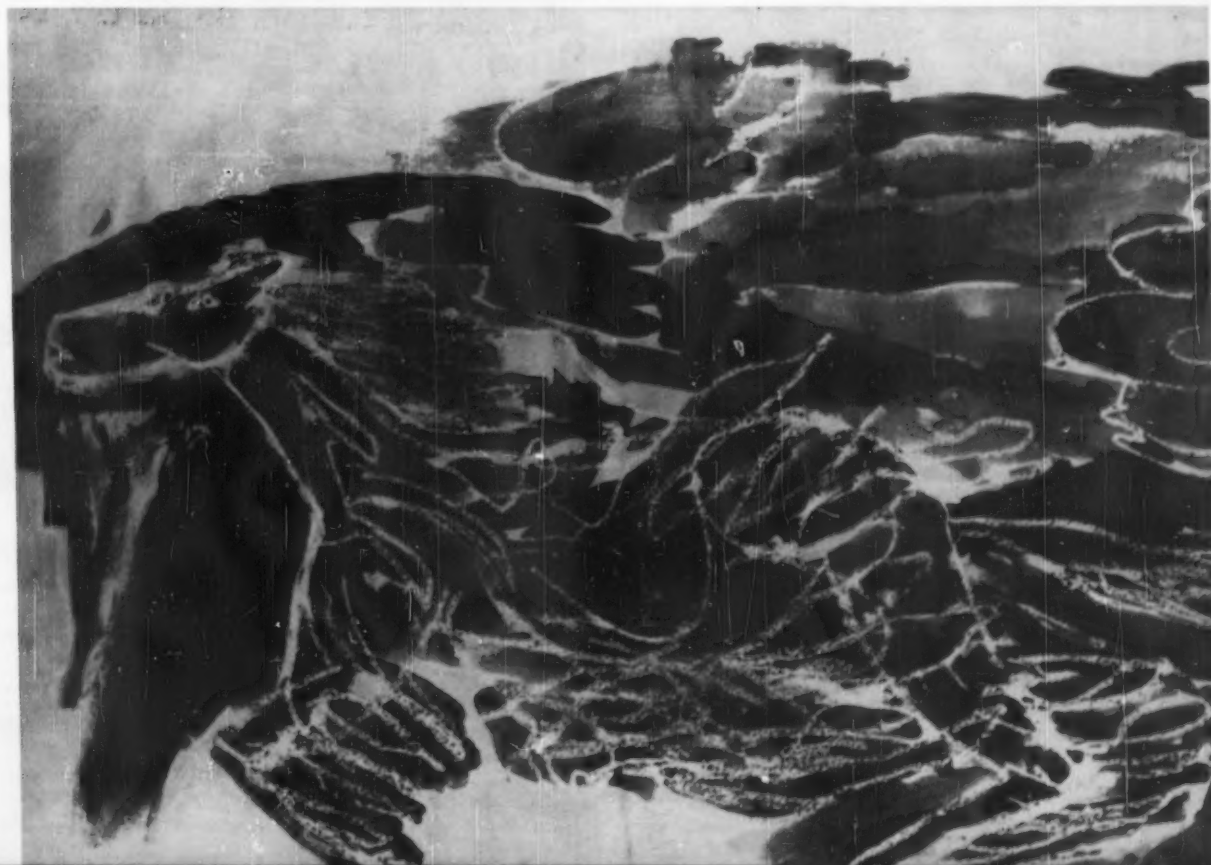


"Striped Cat" in crayon. For the few moments this drawing is being worked on by Timmy, three years old, it is really a cat. Who can say there isn't something catlike about it?



The junior high school girl who made the linoleum block, above, probably "felt" the action of the horse as it reared. The simplicity of composition does not lessen its effect.

"The Flaming Horse," a crayon and water-color painting by a nine-year-old boy. He overcame figure problem in dramatic way.





not give definite answers to these questions. That first morning he made a half-hearted attempt to draw a stiff-legged thing at the bottom of a large paper. He was discouraged, gave it up after a few minutes and spent the rest of the period wandering about, not averse to a game of tag should one develop. And this was the pattern for several weeks. He probably returned only because of the insistence of his father and because he was delivered by car to the door of the school. Finally, one Saturday he became interested in putting clouds into the previously unconsidered upper part of his paper. The horse was forgotten and replaced by objects related to the sky—roofs, trees, a moon, telephone poles and wires. He still scorned the clay work and other activities which were going on around him, but he did at the end resort to chalk coloring of his pencil drawings—a major step for a constricted ten-year-old.

The horse, rather than having the kinship to Randy's life that it must have had if it were to arouse the enthusiasms necessary to overriding difficulty and becoming the meaningful, personal gesture it should have been, was, instead,

In these figures by a junior high school boy he introduces effective distortion. This is more than just remembering a scene. It is reliving it. It is being a basketball player.

Below, "Daddy Doing Dishes," a pencil drawing by a seven-year-old girl. Notice the sun, wrist watch, other details.

only a word with no ideographic equivalent because none existed in Randy's mind—nor did he have the desire to search out an image. He had no motivational idea because by example and teaching, at home and at school, he had been purged of respect for his own thoughts and actions. He had gradually lost a basis for personal ideas. He did not know that he had in himself the power to conjure into exciting form a perfectly satisfactory horse. If he could have mustered his already adequate knowledge of the horse, which was his by sensory experience, with horses and by way of what can be called a physiological relationship to the horse, an empathetic identity with horses, he would have had sufficient knowledge for drawing his horse. He could have drawn a horse, that is, if the urgings were strong enough, if these urgings had risen into his consciousness. But the horse was not his in any important sense, although he thought it was, and that compounded the problem.

I asked him many questions about the horse. "Is it walking or running or just grazing?" "Is it in a barn or out in the field?" "Is there someone riding it?" "Is it summer or winter?" "Would you like to draw a horse in a storm?" "What else is in the picture? fences? people?" He could



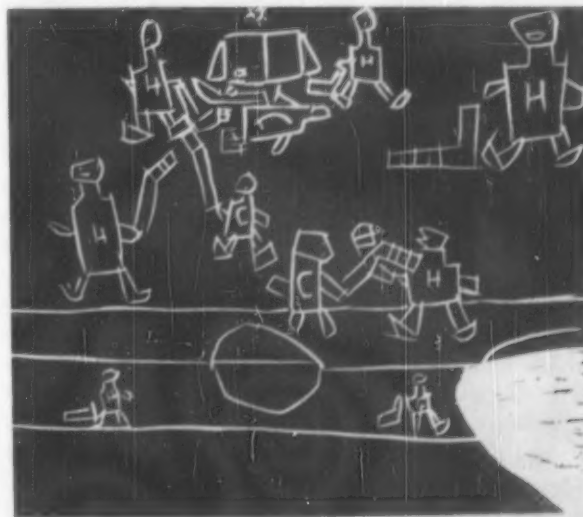


Overflowing with animation, a rollicking, bumptious holdup of a stagecoach is drawn in pencil by a seven-year-old child.

a symbol of achievement tacitly agreed upon by father and son. His own ideas were weak and self-effacing because he had been deprived of the chance to achieve confidence in himself. The tentative beginnings he made at an earlier age in art, and probably other areas of his life as well, were either so harshly criticised or received with such complete indifference that he abandoned them. We caught him at an in-between stage. He had been purged of personal thoughts and plans yet he had not found a mode of conformity with which he could cover his intellectual nudity. The teacher's job, whether art teacher or classroom teacher, is a big one and it has very little to do with the anatomy of horses. She must help Randy find his own thoughts and enthusiasms, his own purposes; she must help him find himself.

Here are several suggestions relating to figure drawing problems which I believe will be of practical use in the classroom: Some children profess difficulty before they have put a mark on the paper. If the teacher will let the child know that she can help him only after he has begun his drawing, teacher and pupil may be surprised to find that no real difficulty develops. Try to divert the child's attention to other parts of his composition. "Johnny, what color are

Linoleum print by a junior high school boy. A good example of the figure used in a very abstract way, almost perfunctory. The boy knew nothing more about the figure, but he didn't seem to need more to express the action he had envisioned.

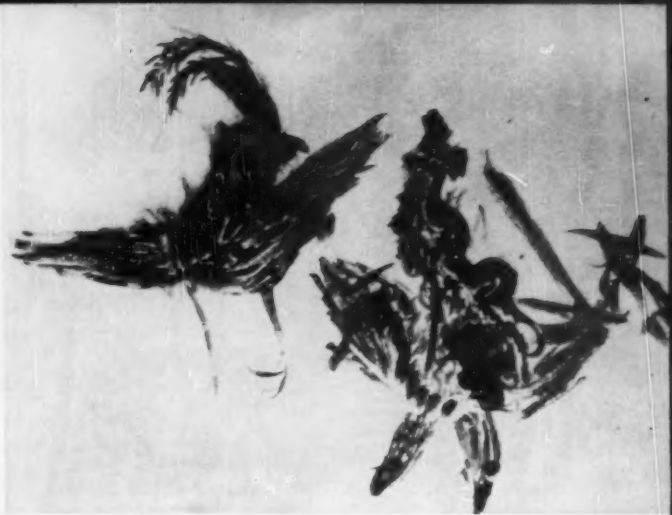


you going to make your background?" The figure has importance to children only as it appears in the context of his idea, and oftentimes when the total is emphasized the detached problem of figure drawing is minimized. To the child who asks, "May we make stick figures?" the teacher may reply, "Yes, if you will fatten them up." Offer the opportunity for the child to construct figures in various materials: clay, cut paper, balsa wood, toothpicks, papier-mâché. Encourage him to draw with a variety of tools. The theory which limits young children to large crayons is nonsense. Of course, have the large crayons and large brushes available, but let them draw with a ballpoint pen if they want to.

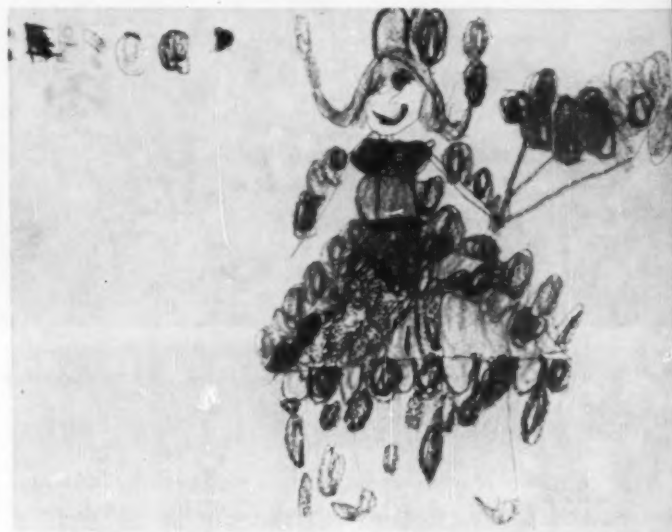
If there seems to be great concern in a class about correct proportion, remind them that people are not all the same. Maybe this would be a good time to paint clowns or fantastic creatures. Ask the child to be specific about that part of the figure with which he is having difficulty. In other words, the child who states bluntly that he "cannot draw figures" may simply need a suggestion as to the direction a knee bends. If his difficulty is of this sort, it helps to ask him to assume the position with which he is having difficulty, or ask another child to pose for a few minutes, allowing the youngster with the difficulty to make a quick sketch on another piece of paper. Perhaps the teacher herself can gesture or pose to help make the workings of the figure more graphic for the child. Young children will draw from a posed model. An interesting drawing, not a correct one, should be the aim. The period of work should be short, probably not more than twenty minutes at most. Children as young as eight years have drawn with good concentration and results. A costumed professional model can be used; students, or even the teacher can help the group by dressing up and posing. Once I put on a mask made by one of the students, wrapped some bright still life cloth around my head and body, and posed. Some interesting water colors and drawings resulted.

Make it clear to the child that he can solve his own difficulties. Teacher and pupil can work problems out together, but teacher should not be the expert and take the problem out of the child's hands. When ideas assert themselves drawing difficulties are easily overcome and distortion serves the purposes of the idea. To Phillip, anatomy, drawing technique, perspective were abstractions, unreal things. If he achieved them in his work it was because his drawing came from living experience. His work was made of the stuff with which Phillip as an organism was, so to speak, "in tune."

Children working with art materials are not consciously making art in the adult sense, they are rather rendering into visible form experiences which are important to them. It is imaginative play. It is important because it is an immediate and vital interchange between the child and his world. If there is sadness in the fact that Phillip plays at war, it must be remembered that it is the quality of the play, not its subject matter which is important. Subject matter will



"Birds Fighting" by a nine-year-old boy. His involvement was so intense that it carried him through difficulties with the medium, drawing. Authenticity came from self-identity.



"Girl Carrying Flowers" by Rebecca, six. She was Dutch girl.

change, but it is hoped that the process of manipulating ideas with vitality, courage and imagination can be carried into adulthood. Rather than the assumption that all children have somewhere in them the urge to make art, we assume that creative living is very much like creating art. That by doing art work the youngster learns about getting an original idea and practices the processes by which it is expressed economically and fully. He discovers the powers inside himself which generate original thoughts. He gains confidence in his own thoughts and actions.

Clifford T. McCarthy is assistant professor, art education, at Ohio University, Athens, Ohio. He has had art teaching experience from pre-school levels through the high school, has taught in a community art center, has had adult classes.

Myra Johnston

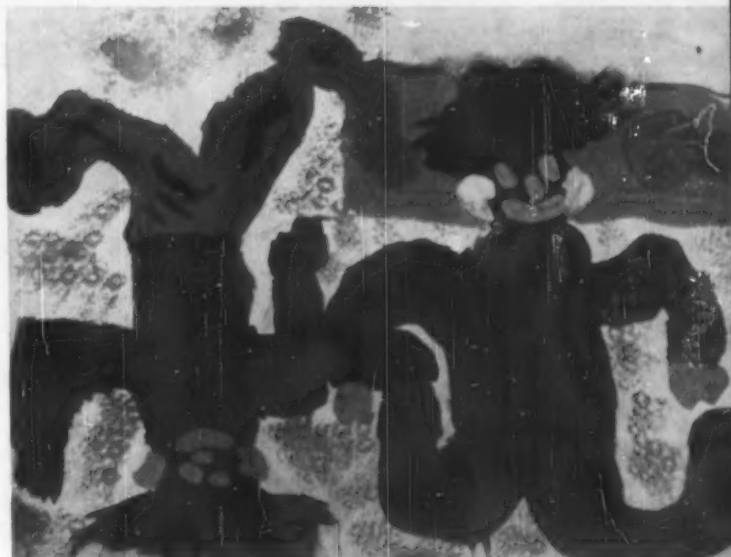
This first of two articles dealing with painting to music describes and depicts the experiences of third grade pupils of the author. Results were achieved by making the music a physical, emotional experience.

Paintbrushes perform to music

For every child, for every age, music can be a rich fountainhead to memorable creative experience. It's as old as man, and as young as tomorrow! It will go on forever, universally felt, universally loved. Music is interwoven with every phase of human life; it is inspired by every aspect of nature; it expresses nearly every emotion from the commonplace to the sublime. Like art, it is a basic need in life. Today's child needs the enriching experiences of both music and art more than ever before. Modern life is extremely complex, and within its complexity, materialism, commercialism, false values and low standards of taste are widespread. Education vitally needs to offset their influence, to build within the child the developing awareness of what is genuinely beautiful and expressive in life. The years of childhood are very short and every memorable art experience is precious and important. We forget facts, the trite or commonplace, even though they are creative, but we remember and grow by what we have loved or been moved by, what we have shared joyfully, or of what we ourselves have been an integral part.

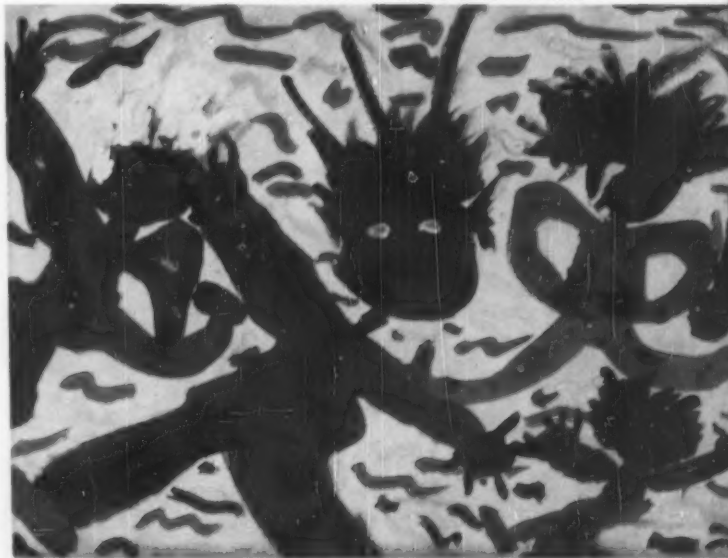
The correlation of music and art is a happy one and its advantages are many. From a vast universal heritage of music, we find inspiration unlimited—a wonderful kind of motivation, which liberates as it inspires. Here, in the realm of feeling, facts are unimportant, and tradition is honored, but only as a starting point for new creative experiences. Here, inhibitions disappear; and creativity, with its goal beyond the trivial or purely accidental, is a rich meaningful adventure—long to be remembered. The power of music to affect our feelings has been known for centuries. Children feel deeply, and when liberated from the necessity of having to make things look real—of merely painting facts—can express their own feelings with great originality, freedom and spirit. Painting to music, however, is an adventure which must be motivated and guided. There are different ways of using music with art. Instead of just working to rhythm, we chose interpretation. Our interpreters were third, fifth and sixth graders and the ways in which they interpreted were all very different.

In the third grade the accent was on action! Although they're both dynamic and exciting, there is a rhythmic difference between cake-walking and band-marching and the third graders unconsciously felt it. Their paintings of a very famous tune by Debussy and of a simple Irish one, not so famous or great, reflected the difference. Third graders



"The Golliwog's Cakewalk" by Mike Lazaroff, age nine, above. There are only two Golliwogs, but we know what they're doing. Peggy Shaeffer, eight, who did Golliwogs below, must have danced a lot to get feel of dancing rhythm.

ALL PHOTOGRAPHS FOR SCHOOL ARTS BY SCHWEIGHARD STUDIO





Christine St. Cyr, nine years old, did Golliwogs at left. Christine's Golliwogs are really dancing, wouldn't you say?



"The Golliwog's Cakewalk"

Acted and painted by the third grade from the recording

"Did you ever hear of a Golliwog? He's not like a Polliwog, which everyone knows is a tadpole! A Golliwog is a funny little doll, with wild hair like a mop, big white circled eyes and a little black face! And a cakewalk? Well—it's something sort of between a march and a dance which the negroes down south used to do, twisting themselves into all sorts of pretzel shapes, rolling their eyes and licking their lips at sight of the big frosted cake which was the prize for the funniest craziest dance!"

Our music teacher, Miss La Pee, first introduced the colorful cakewalk to the third graders and told them about Chou Chou, Debussy's little girl, for whom he composed the music. Enthusiasm spread rapidly for such a fascinating subject, and the music of "The Golliwog's Cakewalk" became a favorite with them. No wonder they had fun next day, cakewalking in the art room around a make-believe cake, twisting and turning into all sorts of funny pretzel shapes. The jerky little tune kept right on playing over and over again, while first they danced and then they painted. After so much dancing and twisting and turning and laughing and listening to such a lively, catchy tune, there were painted paper Golliwogs all over the room, all twisting and turning and bouncing about in gay, lively colors and dancing, bold lines!



Center, Sally Abrams, age nine, paints a girl band marching and playing. Why not? Left, Tommy Machos, also age nine, painted this version of McNamara's Band. His band players are really marching and playing at the same time as you see.



Painting of McNamara's Band by Peggy Shaeffer, age eight. In her version of the band it is being led by a drum majorette.

"McNamara's Band"

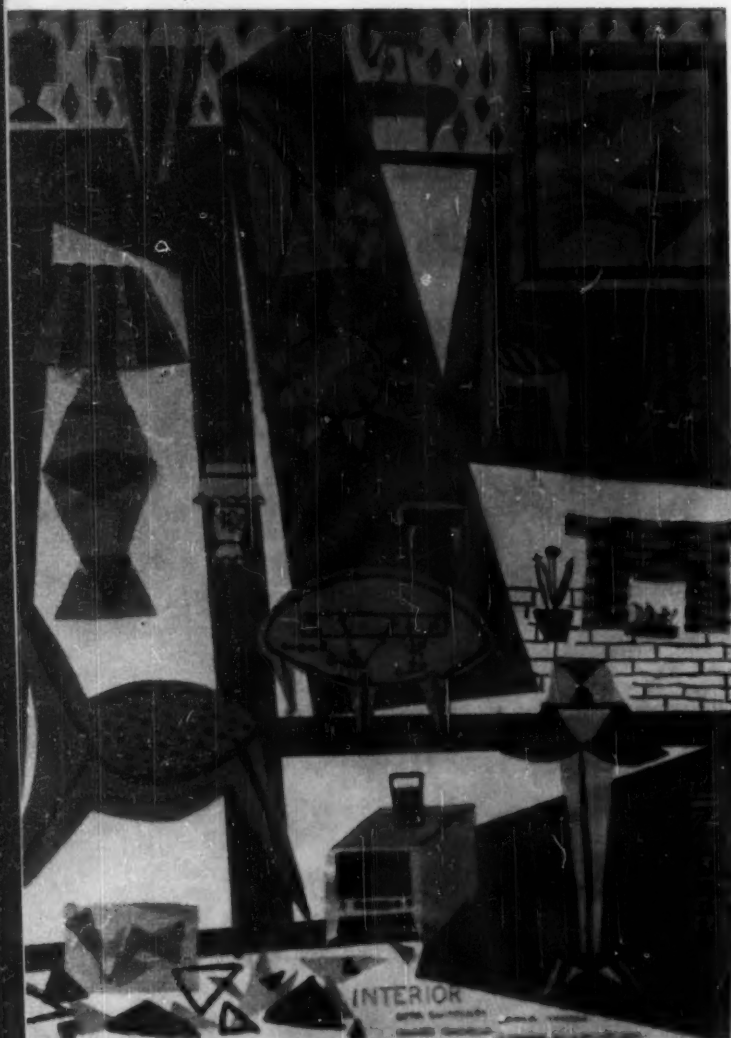
Sung and painted by the third grade, unaccompanied

"Oh! The drums go bang and the cymbals clang!
And the horns—they blaze away;
McCarthy pumps the old bassoon while I the pipes do
play;
And Hennessy Tennessee tootles the flute and the music
is something grand;
A credit to old Ireland—is McNamara's Band!"

They sang the catchy song and pretended that they were playing the instruments in their Saint Patrick's Day Assembly, and so it was easy and fun to march all around in the art room while they practiced singing it; gayly blowing their horns, beating their drums, and tooting their flutes! Bands are mostly loud and noisy, not soft and sweet and dreamy and everyone has to keep in step—left, right, left, right, one, two, three, four, one, two, three, four! Just when everyone was feeling very, very excited about marching and singing to the music of "McNamara's Band," it was time to paint it.

Nobody had to be urged, and with brushes and colors all ready and beckoning, eager hands scrambled for paper. After a few very busy minutes, there were as many exciting versions of "McNamara's Band" as there were third graders! No stereotyped shamrocks or Irish green colors this time to stand for Ireland! In their place were fresh new expressions of painted Band Music that were a thousand-fold more expressive—band players marching—to the beat of a drum and the blaze of a horn—with drum majorettes and girl band players too, colorful additions to the song. What did it matter? The important thing was the exciting feel of the music, and it was everywhere—in the lively players, in the blatant instruments, and even in the stirring designs of shapes and lines and colors which appeared as if by magic from the inspiration of that band!

Myra Johnston teaches art in the Ladue Elementary School, St. Louis County, Missouri, and lives in St. Louis. She wishes to express her appreciation for the book, "Music for Young Listeners," by Lillian Baldwin, which was helpful in presenting this activity, although no quotations are used.



Left, high school sophomores from St. Mary's Academy pooled their efforts in making the cooperative design pasteup shown. Cut paper forms could be tried out in various arrangements.

Small groups of high school sophomores cooperated in developing designs, a common procedure in making painted murals. In this case cut paper forms were evaluated by group and arranged by group action.

Sister M. Venard, O.S.F.

Designing in groups is a pleasant change and good if the class is large. We had four groups of five students each. Each group selected a theme for its design, Toyland, Window Shopping, Interior and Suburbia, and cut shapes from colored paper representative of it (i.e., Suburbia—homes, gardens, young trees). Large, dark, abstract shapes were cut and placed on sheets of white background paper, with careful attention given to pleasing variety in size, dominance and balance. Then the small colored pieces were arranged on the background, dark on light and light on dark. Rubber cement held the parts, and black dri-line markers were used to add detail and texture where needed. Another idea is to do an entire design in different values of one color. Several signatures appeared on each design, since this was a group activity, and this added to the interest of observers

PHOTOGRAPHS BY REV. RICHARD J. STAPLETON

Cooperative cutouts for a change



when we displayed the work on the first floor bulletin board. When asked which design they liked best, the whole class answered in unison, "Ours!"

Sister M. Venard, O.S.F., is art instructor at St. Mary's Academy, Milwaukee, Wisconsin. Her M.A. degree is from Catholic University. Photos by Rev. Richard J. Stapleton.

Left, a small group of students working together on design were able to evaluate forms as they experimented with ideas.

Some of the most difficult projects faced by art classes—regardless of age and development—are ones that deal with the human figure. As children we are fascinated by the figure and as we grow older we become more entranced, yet perplexed and even a little dismayed by all of the possibilities for expression that it offers. We never seem to learn *all* there is to know about it; we can only build to our background of knowledge and experience.

This past semester the sophomore painting class of Limestone College, Gaffney, South Carolina, had a "figure problem." It is hoped that their solutions to this problem will be of benefit to classes interested in similar investigations. They were given the project of executing an oil painting utilizing the human figure. Although this was the *final aim*, it was thought advisable to proceed first with

A college sophomore class approached the problem of painting the figure by experimenting first in wire, string, and clay, as well as in charcoal. Studies in various media led to better graphic solutions.

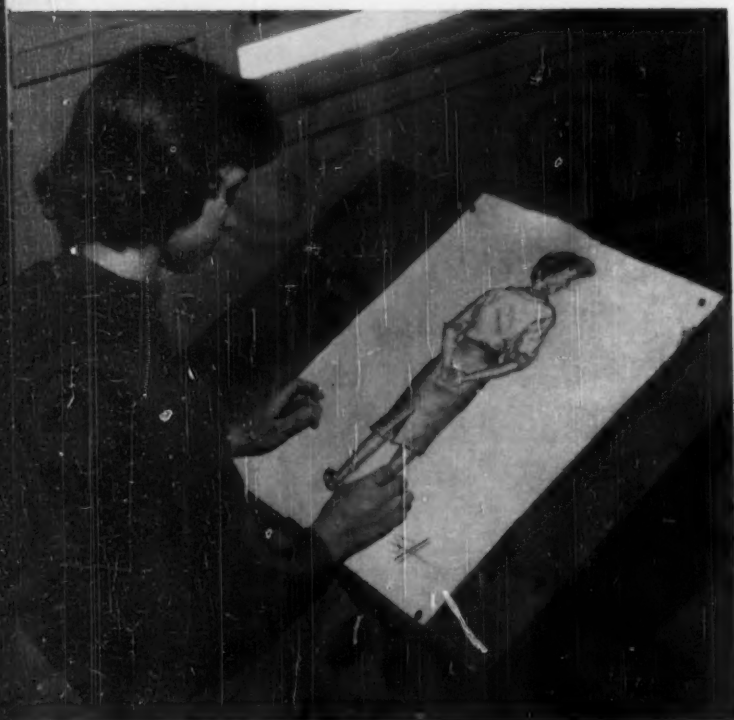
Janice A. Hardy

FIGURE PROBLEMS?

Susan Hannon displays some of the paintings and woodcuts that evolved after preliminary figure work in other art mediums.

ALL PHOTOGRAPHS BY SMITH STUDIOS, GAFFNEY, SOUTH CAROLINA





Charcoal drawings of the figure were helpful. Some were in line and other drawings were shaded. Drawings were large.



Two- and three-dimensional activities helped integrate the experiences. Earlier work led to experiments in modeling.

Cindy Cole is making studies of the figure in wire. Some were developed from charcoal sketches, while others were based on more direct observation of models as they posed.



Susan shows a wire figure and a string drawing. While any soft wire would be useful, common black annealed wire known as stovepipe wire is economical. Avoid wires with spring.



library research and then with a variety of preliminary problems done in different media.

The purpose of this was three-fold: first, to have concentrated study of the figure; second, to increase imagination and sensitivity by working in varied media; finally, to increase the ability of each student to sustain interest in one subject over a period of time.

The library claimed a great deal of attention at first. Matisse's decorative approach, Picasso's intellectual one were discussed and each student decided to do intensive research on one artist. Some of the painters chosen were Rembrandt, Degas, Michelangelo, who were selected because they represented contrasting periods in art history as well as diverse approaches to the figure. This research was carried on outside of class, papers were prepared and at the conclusion of the preliminary problems and before the paintings were begun, group discussion was held and research ideas were exchanged.

The preparatory problems were done in two and three dimensions (alternately so that the approaches could be better integrated) and were as follows: (a) *Charcoal*—This was a familiar medium to the students. Some of the drawings were in line and others were shaded—all were rather large. (b) *Wire*—Some of the figurations were created from the charcoal sketches, others by careful study of the model. Each student worked rapidly in "stovepipe" wire so as to create a number of structures. (c) *String*—In this series the

string was glued directly to the paper or was used as a "drawing" medium. Papers and boards of different colors and sizes were used and when drawing with the string, ink and tempera were found compatible. (d) *Clay*—The other completed problems were used in determining the attitude of the clay figures. Research discussions followed and then the paintings were begun.

Some of the finished paintings appear less masterful than the studies, which show considerably more freedom. However, the assignment was unusually successful not only because the interest span and knowledge of the students were increased but additional impetus toward still another medium—the woodcut was provided. In their evaluation session on their paintings the students wondered what change the forms used in the paintings would experience when submitted to the discipline of the wood. So they prepared designs, planned their woodcuts in black and white—eliminating the element of color so that emphasis could be on the study of the changing forms. Some of the woodcuts shown depict the final "bonus" product. Thus the initial problem grew and was solved over and above anything envisioned at the beginning of the project.

Janice A. Hardy is assistant professor of art, Limestone College, Gaffney, South Carolina. While the activities in this article took place on a college level, they indicate an approach that should be applicable at other age levels.

Beth Eastwood works on a string figure. The string may be glued directly to paper, or used as a drawing medium with the resulting linear forms recorded in ink or tempera color.



Cindy interprets a figure in string. Papers and boards of different colors and sizes were used as background, offering variety as well as challenge in composing within a space.



Arthur Young retires?

Sue Fuller

Arthur Young, one of the favorite professors of thousands of art education students at Teachers College, Columbia University, retired in June. Here is one of the tributes.

Arthur Young—One of the *smoothest operators* that ever hit Teachers College. This man is an expert at *getting out of work*. It all started years ago. Arthur's keen eye caught the rhythm and pattern of a track team. But did he end up doing all that running? Not him. He became the *Manager*.

Most of us have been in his classes. You know how it is. He just sits there and talks. Who does all the work? The students. Did you ever think of the number of paintings that he's responsible for being made—that he didn't do any work on at all? Or the number of papers he *hasn't* written, or the number of classes, or, for that matter—whole departments—he taught *others* to run? The guy's an *Escape Artist*!

Then there's *Payola*. So the man's a *smooth shrewd shirker*! Why shouldn't he be involved in Payola? The way he cuts his groove in this field is he puts his moniker on the application for payola. Think of all the Guggenheims, Fullbrights, Tiffany's, grants from the Ford Foundation and the rest he's been involved in! Twenty-five years of it! The disc jockeys are amateurs!

Getting down to an actual class—let's see how this character operates. Take etching for example—an innocuous field. Lots of places the students merely make the plates. Someone else does the printing. Not in Young's class! *You* do the printing—and none of that leaving a film of ink on the plate either! Give it a clean wipe! If it's not etched into the plate, it shouldn't print! Even though *Turner, Whistler, Cameron, Bone* and *McBey* flunk the course for the *Film of Ink Test*—Young is a charmer. If you really want to know how to get their effects—he'll teach you! So you etch the plate, and make a print, but does he let you stop there? No. You learn to print an *Edition*. Plate, prints, edition—surely this is enough—un huh! You learn to cut a mat! *A proper mat with a bevelled edge*. The man's a dandy! And this leads to more work that Young gets out of.

During the war years Marc Chagall was in New York making prints. Chagall had a plate with a tricky wipe that would never have passed the course! Editions had to be printed—which means getting 200 good prints all the same. Who knew the answer? Arthur Young. Who did the work? One of his students.

Such teaching can lead to international incidents. The British Tourist Bureau wanted to alleviate some of the annoyance to American travellers. So they issued forms asking them to list their grievances. Most listed "lack of central



COURTESY TEACHERS COLLEGE, COLUMBIA UNIVERSITY

Professor Arthur Young was honored at dinner, May 2, 1960.

heating," and "warm beer." What did one of Arthur Young's students list as chief complaint? *The improper matting of the prints in the British Museum!*

But what does Young do when he goes abroad? He goes to Provence and needles the elder natives into recalling the exact location of old landmarks painted by Van Gogh. And to what purpose? To prove that Van Gogh did not search far and wide for just the right site to paint, but that essentially he painted the things at hand within a couple of blocks of where he was staying. Conclusion: Van Gogh was as lazy as Young!

In February 1960 true to his old track team tradition, Young got out of doing a job involving one hundred twenty running feet of glass—The new American Airlines Terminal building at Idlewild, described as the "world's largest single expanse of stained glass in abstract design." One of Arthur's students did it. Need we also mention here that the airlines, probably sensing Young's connection with the job, described it as "suggesting the ever shifting sensations of space."

Smooth Operator, Escape Artist, Shrewd Shirker, Payolista, Simon Legree of the Classroom, Charmer, Arthur Young. We, your colleagues and students, knowing your wiles, acknowledge your retirement as just another Master Stroke at *getting someone else to do the work* while you, track fashion, manage the rhythm and pattern of their performance.

Sue Fuller is one of many distinguished artists who studied with Professor Arthur Young at Teachers College, Columbia.

Marjorie Young

Too often, children develop symbols to represent nature and use them habitually without thinking or observing. Sketching trips out of doors help them break away from clichés and stereotyped expression.

LET'S GO OUTDOORS TO SKETCH

Few art activities are greeted with more enthusiasm than an outdoor sketching trip on a pleasant day. In addition to the welcome change of atmosphere, there is the stimulus of varied subject matter and the challenge of learning to draw, and see different patterns, textures and shapes in natural forms. There is also the opportunity for the student to express his personal feelings about nature. The drawing of a single tree dropping its few remaining leaves, for example, is a positive statement about autumn. It is almost as though the child saw this phenomenon for the first time.

The materials should be simple and easily carried. Soft pencils offer great possibilities for light and dark values and line variation. They are less easily broken and less apt to smudge than charcoal, and permit more detail than wax crayon. Both these media, however, can be used effectively and some children prefer them to pencil. Drawing boards can be relatively expensive wooden ones (preferably with simple metal handles attached to the longer edge for easier carrying), a less expensive composition board or stiff cardboard. Staples or thumbtacks, erasers, paper, extra pencils or a pencil sharpener, are the only other materials necessary. The seating problem will depend on both the specific location and the available equipment, but if folding camp-stools are not available, newspaper should suffice.

The drawing can be considered as either a finished product, or as a preliminary sketch to be completed in the classroom. Pen and ink, black and white paint, oil or poster



ALL PHOTOGRAPHS FOR SCHOOL ARTS BY SCHWEINHARD STUDIO

Jeffrey Johnson, age 10, recorded his scene in wax crayon.

A pencil drawing by Eric Osborn, age 12, suggests autumn.



paint, block prints or scratchboard are all media where planning can be an advantage. Probably the most important aspect of drawing from nature is the opportunity of the children to observe closely. Many youngsters have learned easy and unsatisfying recipes for drawing certain objects. The similarity of the three-pronged roots, limbs and bushes, in one of the illustrations indicates this kind of repetition through habit which prevents observation. Compare the drawings by other children in the same class where visual con-



Genette Foster chose black and white tempera for this scene. Drawings made outdoors can be finished products or used as sketches for interpretations in media difficult to take out.

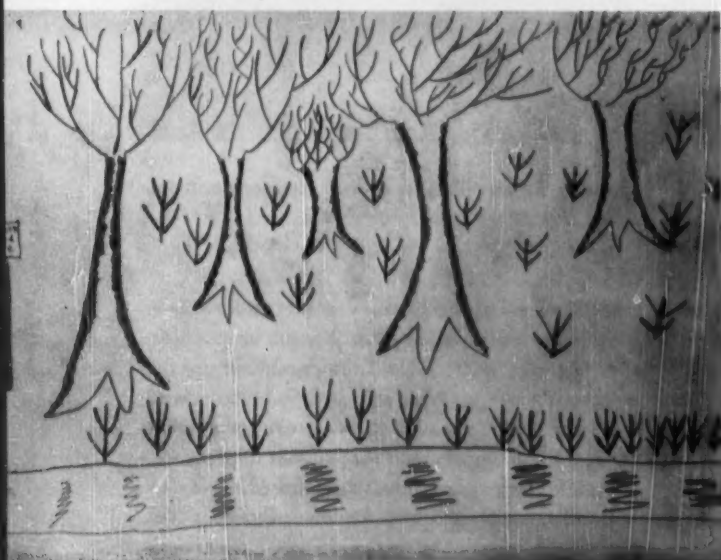


Julia's pen and ink drawing developed from sketches made in pencil. Soft pencils are a good choice for outdoor sketches because they are easily carried and have other advantages.

centration is apparent. Drawings based on habit rather than observation are usually completed in a few moments, and bring little satisfaction; while those based on intensive looking and drawing bring pleasure and surprise to the creator.

The subject matter will depend to a large extent on the environment and the specific purpose of the sketching trip.

When objects are drawn in the same way from force of habit, the student needs to be encouraged to observe more closely.



The drawings reproduced here were based on selections made by the children. Some children required a considerable amount of time in looking for a subject, a few needed some stimulus in the way of suggestions and others simply found a comfortable place to sit and draw what happened to be in front of them. Whether the subject is a single tree, a larger segment of landscape, or the delicate shadows of leaves, the child will learn by seeing and by translating what he sees into the tangible evidence of a drawing. If there are buildings, automobiles or converging streets in the area, the opportunity might be a good one for teaching perspective. If this is a possibility, rulers may be included in the materials. Artists throughout history have used some kind of straight edge, and the child's hand and eyes are less experienced than those of professional artists. A ruler may make the difference, too, between a firm, decisive line and an uncertain one.

If all of the results do not at first seem to justify the minor problem of logistics, or your own expectations, the experience will still be a valuable one. The children will have learned something of the problems of selection and composition, of different ways of using materials, and how other children have solved the problem of representing leaves or grass or bark-textures. Being outside is important also in bringing the creative process of the child a little closer to his actual environment.

Marjorie Young has taught children in the Saturday classes of the Toledo Museum of Art, and elsewhere. Illustrations used in this article are by children of the museum classes.

Children throughout the world enjoy the excitement of playing a role in puppetry productions. Fifth graders in a Honolulu summer program experimented with local materials, reported here by instructor.

Elma T. Cabral

Musical marionettes thrill fifth graders

Integrating music with puppets for a fifth grade cross section of the city's school population was a rewarding summer adventure that developed some techniques in puppet making that were new to us and some unexpected aspects of child behavior. Notably, we found that small egg shaped wooden fish net floats are ideal basic material for puppet heads; that children who have no interest in puppetry as such, love to build and paint the sets; that speech problems in other circumstances disappear behind the puppet screen under the magic of play narration and that synchronizing recorded music to a script is an effective outlet for a responsible though retiring youngster who dislikes recitation.

From a group of music stories the class unanimously chose Tarantelle, an Italian legend. A ballad singer with accordion serenading the narrator during the introduction and a band of musicians and dancers with tambourines supporting the principals in a grand finale presented every child's puppet not included in the main story. This was feasible on the nine- by three-foot stage the courtyard made practicable, although not recommended for a smaller one. The action in the story suggested the dialogue which was altered as the play took form. Selections of recorded music were used as background. Folk songs for the puppet children were learned in a cooperative music class and a member of the class played accordion music during the intermissions. Children exposed to puppetry for the first time invariably prefer marionettes to the simpler and more direct hand puppets. In this instance their choice was logical for the fascinating yet unpredictable marionette was the natural medium for the various characters in the folk tale.

It was necessary to devise a quickie method to allow, in limited time, for the integrated activities that puppetry includes; designing the sets, making the props, creating and costuming the marionettes and coordinating the music and

the speakers' lines with action of the puppeteers. A fishing store display inspired the use of net floats for heads, perhaps for the first time, nylon fishline for controls and lead sinkers for weight. The egg head floats came in two sizes. Drawing pencils mounted on stands served as armatures. A claylike dough was made from equal parts of finely-sifted sawdust and wallpaper paste moistened with warm water. With this the children molded little ovals for eyes and ears, triangles for noses and chins and coils for lips and mustaches, pressing them into place. Larger flat pancakes were draped over heads and chins for their hair and beards. Some preferred yarn for wigs and plumbers' white rubber topped nails for eyes giving the child's puppet an appealing



Puppeteer Howena Heu, right, manipulates a gypsy doll she has made. Some children prefer to work on stage sets, make costumes, or coordinate the music. There is work for all.

Pinnochio wonderment. Features and wigs were left to dry out thoroughly for two or three days.

Preparatory to undertaking the creation of the puppet characters the children were exposed to puppets made by other local children, foreign-made puppets, masks and pictures of puppets in widely known children's plays. They



Helping prepare stage sets for the marionette production.

observed qualities of goodness, gaiety, age, the weird and grotesque. Exaggeration was emphasized yet some clung to their preconceived ideas of beauty. Experimenting with showcard paints was a fascinating experience during the search for color combinations that would make the puppet heads interesting. A final clear varnish made the heads waterproof and bug-resistant.

Simplified construction gave the children experience with basic tools, the saw, the hammer, wood rasp, brace and bit. Wood scraps, one-half-inch thick were cut into pieces for torsos and dowels supplied the arms and legs. Small holes were drilled into wooden spoons and attached to the dowel arms with adhesive tape and painted to match the faces. Fingers were outlined with red pencil. Pipe cleaners as hands provided pliable fingers for the puppets which were required to grasp objects. Holes to fit the dowel legs were drilled in the rectangular blocked shoes across the grain of the wood to prevent cracking. They were shaped with a

rasp and sandpaper and glued in place. Twill tape attached to dowels served as lower arms and legs. The limbs were matched, hands touching knees, before being securely attached to the torso. The few girls who became frustrated with tools were encouraged to make muslin limbs, weighted with lead sinkers in hands and feet and stuffed with cotton batting to knees and elbows as prescribed in Edith Ackley's manual on Marionettes. Nailed to the wooden torsos and painted they made lifelike limbs for the female characters.

Scraps of lace, braid and beads trimmed brightly colored skirts, blouses and aprons. Tacking the clothing to the torso reduced sewing to a minimum and bright tack heads made a button trim for the men's waistcoats. Sashes and aprons covered rough spots, raw edges were pinked to eliminate hemming, and laces were glued in place or fastened with large basting stitches. Bodices were laced with needle and yarn. The head was not fastened to the torso until the costume was complete. A one-inch length of dowel was covered at one end with a two-inch piece of twill tape and glued into the hole in the head to form a neck, the loose ends being securely nailed to the torso. Limbs and head had to hang loosely enough to rotate for effective manipulation.

Study of a Mexican puppet disclosed that it performed as well with one control as did those with separate controls. It was manipulated with a light wooden cross with string attached to screw eyes in the puppet. Rigging the controls, the group worked in pairs, one holding the puppet erect on the floor while the other fastened with strings, first to head, then to the back, hands and legs with loose knots for easy untangling. The length of the strings was determined by the height of the backdrop in order to conceal the puppeteer's hands. A large needle fastened the lines to the muslin limbs. Separate leg controls were given the puppets required to climb. Squeals of joy heralded the birth of a puppet that could now bow, sit, walk, dance and engage in wild gymnastics.

Fifty persons make an ideal audience for puppetry as the characters seem lost in a large assemblage. Projecting the speakers' voices through a stage side microphone placed where they could follow the movements of the puppet characters being manipulated by a team of puppeteers worked efficiently. There was of course the problem of amateurs peeking at parents from under the proscenium arch, over-exuberant manipulators stimulated by applause, permitting their characters to unprovoked attacks on others during the performance and the always disastrous tendency to drop the puppet between performances without first wrapping it carefully in its control lines to avoid entanglement. Yet we were satisfied we had achieved success when one young fan who sat enthralled through two performances exclaimed, "Gee, it was sure neat!"

Elma T. Cabral has been an instructor in puppetry at the summer school conducted by the Honolulu Academy of Arts. She has been a classroom teacher, teacher of handicapped.

Youngsters in the sixth grade enjoy the challenge and exploration involved in developing sculptural forms from vermiculite and plaster. Various size boxes and containers were used to cast the blocks.

Jean O. Mitchell

This carving project of the sixth grade was an experiment. An inexpensive material, not too hard to cut, was needed. Various mixtures of cement with vermiculite* proved to be too hard to carve after they were twenty-four hours old. Plaster of Paris was then substituted for cement. This started a series of experiments. Several different mixtures were set aside to harden in paper drinking cups. One part plaster to one of vermiculite, two parts vermiculite to one of plaster, two of plaster to one of vermiculite were tried. The art teacher, Miss Marian Davis, suggested adding a portion of



CARVING IN THE SIXTH GRADE

Sixth grade boys of the P. K. Yonge Laboratory School experiment with various mixes, above, and then enjoy carving product.

PHOTOGRAPHS COURTESY PHOTOGRAPHIC SERVICE, UNIVERSITY OF FLORIDA, GAINESVILLE





Quart milk cartons and other boxes were used by Margaret Parkings' sixth grade class in making blocks being carved here.

Time out to admire some carvings being placed on display.



clay flour to keep the carving block damp longer since they are then easier to carve. Several different mixtures with clay flour added were tried. The clay flour, however, tended to darken the material. The proportions liked best were: one part vermiculite to two of plaster and sufficient water for a smooth mixture, about one and one-half parts.

After pouring the mixture into a cardboard box, shake it down well. It will be ready to use the next day. Knives of all kinds, especially penknives, and broken pieces of narrow saw blades proved best for carving. Large nails helped to dig grooves. The children soon found that it was best to keep the subject matter for carving simple and compact. Some wanted to paint their carvings but most of them liked the natural textures. The flecks of vermiculite made it look like stone.

*Vermiculite is a coarse, lightweight material used to mix with molding plaster. It can be purchased at hardware stores. A 100-pound bag of molding plaster costs about \$1.75. Vermiculite comes in 30-pound bags and costs approximately \$1.65. These amounts will be enough for a half dozen classes.

Jean O. Mitchell recently retired from the art staff of the College of Education, University of Florida at Gainesville.

Readers interested in exploring different materials of this nature which are useful in carving are referred to various proportions and formulas discussed in the article by Larry Argiro which appeared in November 1953 issue, page 21.

Estaban Vicente in a fine photograph portrait by Marvin P. Lazarus. Author visited artist in his Village studio.

Our roving reporter visits the Spanish-born painter, Estaban Vicente, and asks questions on your behalf. Informal views expressed by artists visited in this series help us understand them and their products.

Louise Elliott Rago

AN EVENING WITH ESTABAN VICENTE

Estaban Vicente has his studio on Tenth Street in the Village. On my way to visit Mr. Vicente I made a mental note that I wanted to ask him about the so-called "Stench of 10th Street" I heard so much about. Ironically enough he had never heard the phrase and very matter-of-factly asked if the stench referred to the street or to the artists and their work. Obviously prejudice does exist, but somehow he was not too concerned. It seems to Mr. Vicente that this is more of a sociological problem than an artistic one. However, he did make a very interesting analogy between Tenth Street and Montmartre in Paris. Montmartre being the Parisian "Tenth Street" distinguished for its night life and for its literary and artistic associations. Mr. Vicente prefers to have his studio away from his home, but remarked good-naturedly that the studio was often much too hot in the summer and much too cold in the winter, but that it was a place to work. The first question I asked during my visit was:

Louise Rago: Do you think you could tell us why you chose to be an artist?

Estaban Vicente: It is not my choice—it is my fate. An artist is not an artist by choice. I do not want to appear pretentious but to be an artist is something you have—it is given to you. The term art and artist in English is confusing. One can learn to be a painter, but to be an artist is predestined.

Mr. Vicente was born in Spain. He was trained by the Jesuits and attended the University of Madrid. During our conversation I observed that he referred to France and to French a great deal, so I went on with:

Louise Rago: Did you leave Spain in order to receive more stimulus?

Estaban Vicente: Definitely. Madrid is a city of the past. Spanish painting died with Goya. I felt isolated. I did not



feel as though I belonged to my times. When I was a student I discovered that there was a place called "Paris" where men were working with ideas of today. In Spain I felt cultural isolation so I decided to go to France. France is a country of steady progression. Everyone looks to France for leadership. Not only painting but literature flourishes there because the ground is prepared for all kinds of ideas. I felt Spain was away from current trends so I went to France in order to breathe. An individual has more room in Europe. It is a matter of education and thinking.

Louise Rago: In reference to this matter of education and thinking—what type of training or education would be most helpful to art students?

Estaban Vicente: I believe the most academic is the least harmful to the student. In an academic training the student has an opportunity to become acquainted with means and materials. It is better that the student learn basic fundamentals and techniques; and not to be given too much philosophy too soon. Later on philosophy is necessary to help to teach students to think.

Louise Rago: How can the artist help to educate the

why people create

public that he is a draftsman, and yet prefers to be original?

Estaban Vicente: I really am not concerned. I don't care to educate the public or anyone.

Louise Rago: Do you think art is for a few select people or do you think everyone should have an opportunity to learn about art?

Estaban Vicente: The artist is not concerned with this. If so, he is finished. The artist is usually many years ahead of society. Not everyone wants to make the effort to understand painting. However, I do believe that going to the original source and attempting to see original works of art is a step in the right direction. Just becoming acquainted with reproductions from books is not sufficient.

Louise Rago: Since you have a religious trained background having been taught by the Jesuits, what is your feeling on "spirituality" in art?

Estaban Vicente: An artist by nature is religious. I am against dogma of any kind. As soon as one deals with dogma, one gives up freedom of thought. Religion is not a dogma to me. A man could not be a man without faith.

Mr. Vicente came to the United States in 1936. He had an inclination of what was going on in the art world in the states, but once more felt a kind of aloneness—a kind of isolation. At that time he felt the states were very behind in ideas. There was nothing going on except the work of the social painters and painters of the American scene. This art was local not universal; therefore, to Mr. Vicente this was not great art. He felt that John Marin, Stuart Davis, and Gorky were the most important and leading artists of that period. He missed France—but despite this feeling of isolationism he felt a tremendous vitality in the United States. He decided to stay. Without any plan he found DeKooning, Kline, Motherwell and Rothko—or better yet they found each other. The New York School was born. Leger, Chagall, Miro, and Andre Masson brought the European influence.

Louise Rago: Did your style of painting change after you came to the United States?

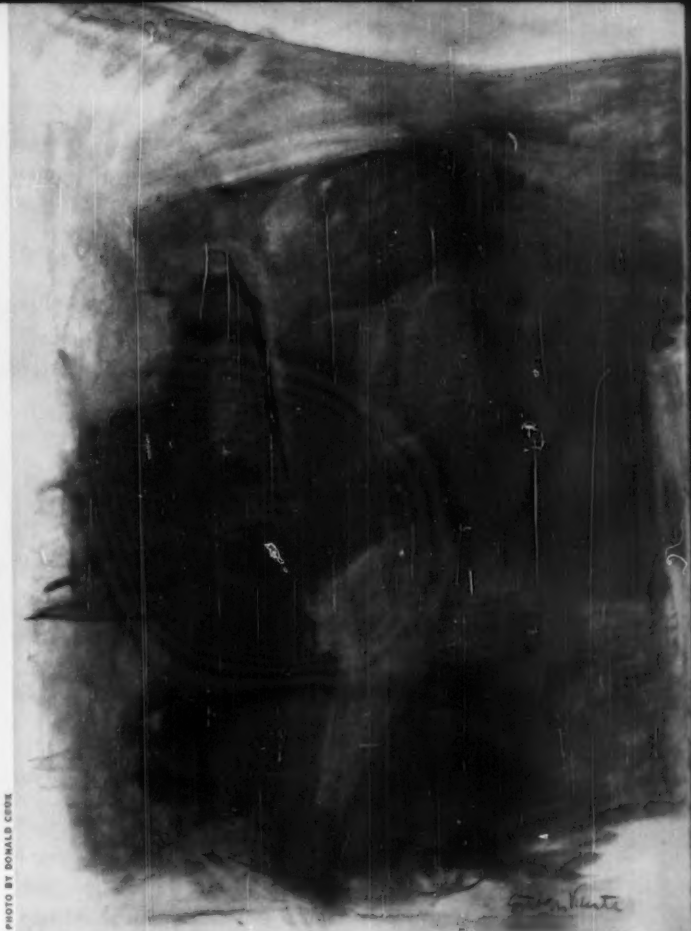
Estaban Vicente: Yes, without a question, this was virgin soil. I grew here. I gained a certain freedom which I couldn't get elsewhere. My freedom is to paint. The artist could not live unless he was free. The artist needs leisure. Without leisure there is no art.

Louise Rago: Would you consider an artist a professional person?

Estaban Vicente: If a man is a good man he is more than a professional—he is a man—there is a division. In our society the successful man or "The Honorable Man" makes money doing something society needs. The needs of the artist are something more and are unique to him. The artist should not be guilty because he is not in this race for power. I personally would never feel guilty if any one gave me money to help me carry on my art.

Louise Rago: Are you involved with any particular subject matter in your painting?

Estaban Vicente: Painting is everything. It should not



A recent, untitled work by Estaban Vicente, New York City.

be hampered by subject. It is what you do with the subject. Painting can be done in many ways.

Louise Rago: Can you tell us about your work?

Estaban Vicente: There is nothing to say. A painter paints. The work speaks for itself. Everyone wants to learn to paint without making an effort. When an artist is concerned with an audience he is finished. I am influenced by everyone. I am interested in ideas and images.

Louise Rago: Is there anything special that you feel and would like to add to this subject why people create?

Estaban Vicente: I can't explain why I create. I have no reason—but fate.

For several years Mr. Vicente taught Spanish at the Dalton School in New York City, and he also was an announcer for the Office of War Information (O.W.I.) during World War II. He has taught painting at the University of Puerto Rico, the University at Berkeley in California, Black Mountain College in North Carolina and New York University. Mr. Vicente's paintings are in collections throughout the United States and Europe.

Louise Elliott Rago, author of series, teaches art in the Wheatley School, East Williston, Long Island, New York.

Soda straw armatures

Ruth H. Winship

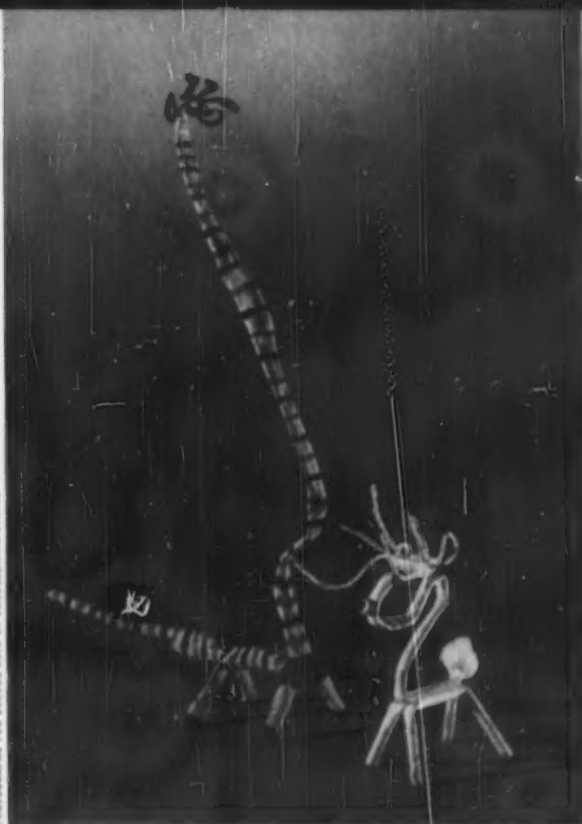
Elementary school youngsters thoroughly enjoy making things in papier-mâché. While casting about in search of some way to speed up the project, the idea of using a soda straw armature occurred. Since soda straws become flimsy when damp something must be used to supply body. Stove pipe wire is ideal, being both easily available and workable by quite small children. Wires the same length as the straws are inserted in each of the straws. Each straw is then given a spiral bandage-like coating of paper toweling strips along its entire length, using the conventional paste-soaked method. Give each straw a second coating of toweling strips, this time using as little paste as possible and still have the toweling adhere.

In the case of the animals shown, three straws were grasped at their centers like a bundle of sticks, and the center section was wrapped together for the length needed to form the body. Using the six free ends, they were bent to fashion four legs, a neck and head, and tail. Balance in this type of animal is simple as the wire can be bent and will hold any shape, permitting the animal to stand. The resulting animal will dry over night and become rigid so that

A soda straw Santa Claus and deer by pupils of the author.



PHOTOGRAPH BY SCHOOL ARTS BY SCHWEINHARDT STUDIO



A tall giraffe and pink-antlered deer by Springville pupils.

ears, wings and other desired additions can be applied to give character. Other ideas will occur to youngsters as they work and will figure out ways to fasten these parts to the main body. Additional parts can be made from more straws or any material that lends itself.

The entire animal may be painted or, if colored toweling is used, mere touches are enough. Sequins, yarn, colored wire, and other decorative materials may be added as a finishing touch. The process resulted in very creative animals which were completed in a few class periods. Children as young as third graders found the project enjoyable. Other objects could be made using the soda straw base, such as Christmas ornaments. Larger features, long necks, tails, legs, or bodies can be fashioned by inserting the end of one straw within another to give added length. In this case it would be necessary to lengthen the wires accordingly. Any number of straws might be incorporated in the original armature.

Ruth H. Winship teaches art in the Griffith Institute and Central School, Springfield, New York. Third, fourth, and fifth grade children enjoyed making papier-mâché figures.

ideas you suggest



PHOTOGRAPHS FOR SCHOOL ARTS BY SCHWEINHARD STUDIO

A print produced by placing banana peels and a net overlay into a household bleach and pressing the objects against dark construction paper. The bleach whitens the surface almost immediately. Observe safety precautions on bottle.

ideas you suggest

Printing with bleach

Barbara Sullivan Blayden

Driftwood, seashells, fish bones, and fossils were stamps.

30

Household bleach can be effectively used for printing "found objects" or plates of your own on colored construction paper. Its bleaching, or whitening ability produces designs on dark paper when the various objects are applied directly into the bleach, then pressed firmly to the construction paper with a roller or the heel of your hand. The more bleach applied, the whiter the surface becomes. The reverse is also true for a lighter value. A feeling of depth is created in this manner. In some cases, to capture an unusual texture or grain pattern (as in scarred stone), the construction paper may have to be wrapped around the object for its full effect. In flat, or slightly curved surfaces (as sea shells) dip the object directly into the bleach, then shake off the excessive drops before printing. In doing so, only the protruding characteristics will bleach and a more clear pattern may be obtained. The construction paper absorbs quickly, but does not act as a blotter in spreading or veining out.

In cases where excessive bleach is used in only certain areas, be sure to keep the paper flat to insure even drying, and eliminate any running. It cannot be removed quickly enough to prevent unwanted bleaching. The bleach almost immediately whitens the surface. Varied objects may be used, ranging from common household articles, such as banana peels, net, egg shells, lace, coconut shells, old tooth brushes, etc., to products nature designed such as sea shells, driftwood, fossils, fish bones, feathers, and weeds. Interesting effects may be created by the placement of one object over another as in one photograph. The banana peel was bent inside out to open the seams for bleach penetration and then printed. After drying, a piece of net was applied over the original design. The net, or other delicate articles should be printed in a "sandwich" manner for its fullest effect placing it on the sheet to be printed, then placing another paper directly on top of it and pressing firmly with a roller or the back of your hand. This prevents any possibility of hand smearing and gives a clear print. Other effects may be obtained by using an expendable brush, and painting directly on the surface of the paper. When using preparations like this, observe precautionary measures on containers.

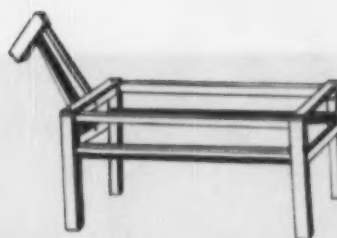
Barbara Sullivan Blayden experimented with this technique as a sophomore student, College of Education at Buffalo. The bleach used was Clorox, although others work as well.





In the October 1956 issue of *School Arts*, Ruth Appledoom Mead, a first grade teacher in McHenry County, Illinois, contributed an article on sawhorse animals. She had used a sawhorse, a bundle of chicken wire, pieces of stove pipe and papier-mâché to make an animal to supplement the reading lesson. In the fall it started as a cow, in the winter as the reading lesson progressed, it became a giraffe, and later the bundle of junk ended up as a horse.

In July 1958, a group of grade school teachers in an art workshop at Indiana University, under the direction of Dr. Fred V. Mills, developed the method described below to construct rideable animals. One group constructed a large gray circus horse, complete with flowing mane and tail, while the second group made an elephant similar to Disney's "Dumbo." They were so excited about their results that they wanted to share their experience with other elementary teachers. A sketch of an imaginary animal or picture would make a suitable start for making the animal and then the imagination of the artist should be given full reign in the development of the rideable animal. The framework should



Type of two-by-four frame used for animal ridden at left.

Zelda Zoe Cassaday and Fred V. Mills

Make rideable animals

be constructed of a solid material, such as a strong box and two-by-fours or, just two-by-fours, making the frame according to the size and shape of the intended animal. Be sure to attach the neck solidly because it is necessary to pad it well enough so that the animal will hold its shape when a weight is placed upon its back. Cut paper in strips two inches wide and as long as convenient to handle with ease. Dip these strips in a large pan containing white wheat paste . . . a process termed papier-mâché. Place the papier-mâché strips over the chicken-wire form overlapping each strip to cover the entire animal. Dry thoroughly before adding at least four more coats of papier-mâché and again dry well before applying one coat of newsprint papier-mâché. Dry well before painting.

The elementary teacher is well aware of the child's desire to use beautiful bright colors and these should be given preference over dull naturalistic colors used on the rideable animals. The children are allowed freedom also in the application of the features on their own imaginary, or realistic rideable animal. As there are no definite rules for any papier-mâché process, the teachers found that their imaginations were stimulated merely by providing the necessary equipment. Newspaper, string, scissors, white wheat paste, rags, paper towels, large colored buttons, a container of water, tempera paint, powdered paint, crayolas, yarn and shellac. Other materials to inspire them were textured and metallic paper, rubber bands, rope, wooden strips, blocks, scrap wool, fruits, vegetables, glass or metal bowls, balloons, modeling clay and other discarded or natural materials that they could collect. All finishing details such as tails and other features may be added as desired after the rideable animal has been shellacked and allowed to dry. The rideable animal can be changed to other exciting animal forms as the lesson units change throughout the school year.

Zelda Zoe Cassaday is art instructor at the North Central High School, Indianapolis, Indiana. Fred V. Mills is the director of the art education area at Indiana University.



Yvonne Van Wart's church mobile has fine line India ink details and colored cellophane inserts. Lynn Thorburn's haunted house is at right. Work shown is by eighth graders.

PHOTOS BY DORCAS HISENFELD

stimulation brought about by this discussion. Creative processes can branch out in limitless directions when no visual examples inhibit them. Some students were attracted to churches and buildings of state for their decorative features. Typical San Francisco gingerbread-trimmed houses were the choice of others. One girl decided to make a skyscraper while two others created medieval castles. The glass walls of modern structures appealed to several budding architects. Two girls interested in Nancy Drew mystery stories chose to make a haunted house with broken window panes of green cellophane against black walls. Family dwellings were chosen by several students. Work progressed from two dimensional plans to cutouts with detail drawing and decorative paste-ons as desired. The fourth dimension, as demonstrated by mobiles, came to realization as parts were strung together with black thread.

Three dimensionality was brought into play with the use of horizontal roofs which permitted several side walls to be hung from them. In order for objects to turn within the mobile a larger space had to be allowed around them and each had to hang by a single thread to spin freely. Intricate double windows were cut out with X-acto knives and single-edged razor blades, and cellophane was cemented between the two surfaces. Railroad board and matt board were favored since both surfaces are finished. Corrugated papers were pasted together to give both sides a pleasing texture. Tiny beads left from Christmas decorations were hung in bell towers and small windows for shining bits of interest. The color, interesting shapes and textures in the always fascinating experience of mobile watching made this a project enjoyed by both doers and viewers.

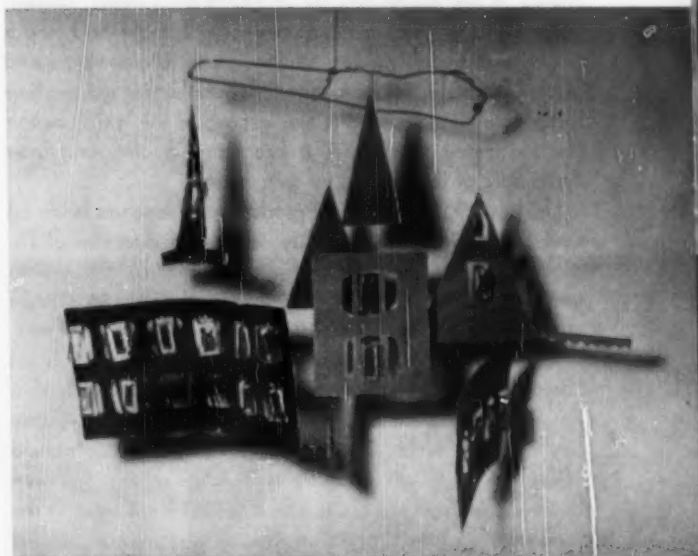
Gloria Shaffer Smith teaches art at the Parkway School, San Francisco. Students are in seventh and eighth grades.

Our building mobiles

Gloria Shaffer Smith

Building mobiles formed from many imagination-provoking materials proved to be one of the most enjoyable projects my eighth graders have done. This project could be adapted as a challenge for older students and, with simplification, for younger students. Buildings offer a wonderful theme for mobiles just as they do for paintings. Seemingly impersonal, buildings exhibit individuality and character which appeal to the students' personality.

The unit was introduced by a discussion of possible material types of buildings, surface textures, balance, two, three, and four dimensions, and ways of putting the mobile together. No examples need to be shown for the mental





Masks made by author, from a mâché made of wood shavings and wallpaper paste. Wood shavings add interesting texture.

Wood shaving modeling

Clara Schlegel

Sculpturing with wood shavings is an inexpensive craft that appeals to youngsters and to adults. It has been used with great success in a class of slow learners. The wood shavings produce an exciting effect due to their interesting texture. The simple materials necessary for this craft are wallpaper paste, modeling board, paring knife, orange stick, wax paper and wood shavings. For a mask, use about one-half

gallon of wallpaper paste mixed to a thick liquid. Wood shavings are added to this paste to form a working material, and the mixture is placed on a wooden board covered with waxed paper. The material is molded to form a desired face which may be either realistic or grotesque, and placed in front of a fire to dry for approximately one week. At the end of that time, the form is removed from the wax paper, turned over, and the inside damp portion hollowed out to lighten the weight of the mask. Other ideas for wood shaving sculpture are a bust and a nonobjective art panel.

Clara Schlegel teaches art in the West Junior High School, Huntington, West Virginia. She holds an M.A. degree from Columbia University. See other sculpture article, page 25.



"What have I created?" asks Anthony Kuster as he contemplates the scrap he assembled into a spitting mechanical marvel.

How about Riki Robot?

Sister Roberta, O.S.B.

While visiting in the Texas Panhandle last fall I was introduced to one of the wonders of the Llano Estacado, namely Riki the Robot. Riki is the invention designed and modeled by Anthony Kuster, an imaginative seventh grade student of St. Mary's Academy, Amarillo. His project was entered in the Panhandle Science Fair where it was "viewed by approximately 15,000 persons," according to the caption of a staff photo of the Sunday News Globe featuring Riki.

Through ingenious use of scrap materials that he had collected and assembled into a mechanical man, the young artist showed both unusual artistic creative and scientific ability. For it was through constant experimentation abetted by many a frustration rather than the guidance and suggestions of a skilled teacher that Anthony achieved the amazing results of the versatile robot. It occurred to me that other youngsters might be inspired to tinker with tin and various

odds and ends to create something short of another Spor, if they saw the picture and read of Riki.

To realize just what the robot is capable of doing by the twist of a key or the flip of a button, the young artist has sent a short explanation plus sketches and a description which reads: "The hair is thin wire. The eyes are bulbs which are powered by the batteries hidden in the legs, and so is the radio. The ears are radio jacks. The nose is an open tube which lets filtered air into the tank. The mouth is a tube that carries water into the tank. The motor, which is turned on by the panel switch, gets power from the batteries. When you pull the strings at the top his hands open and close. Move the top lever up and down and his arms move up and down. The other lever steers him. Open the faucet and put water in his mouth and it goes in the tank. Close the faucet and push the pump and he spits the water out. I can also set this beside my bed as a night-light and listen to my radio and the alarm clock will awaken me in the morning."

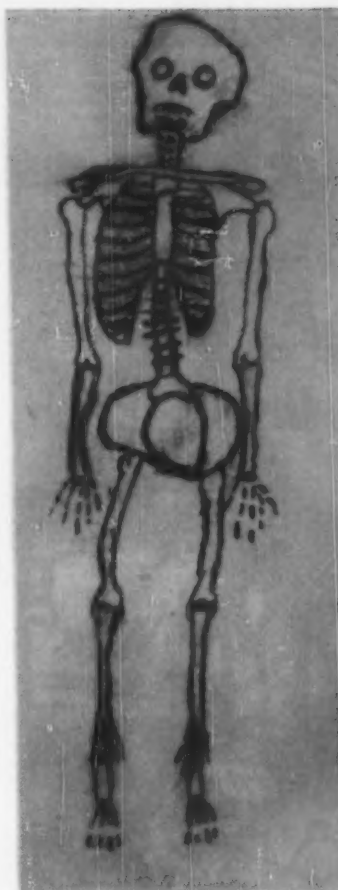
Sister Roberta, O.S.B., is a teacher at St. Scholastica's Academy, Fort Smith, Arkansas. She reports that the young inventor is now busily engaged in making mosaic portraits.

Dressing up skeletons

Lois J. Fisher

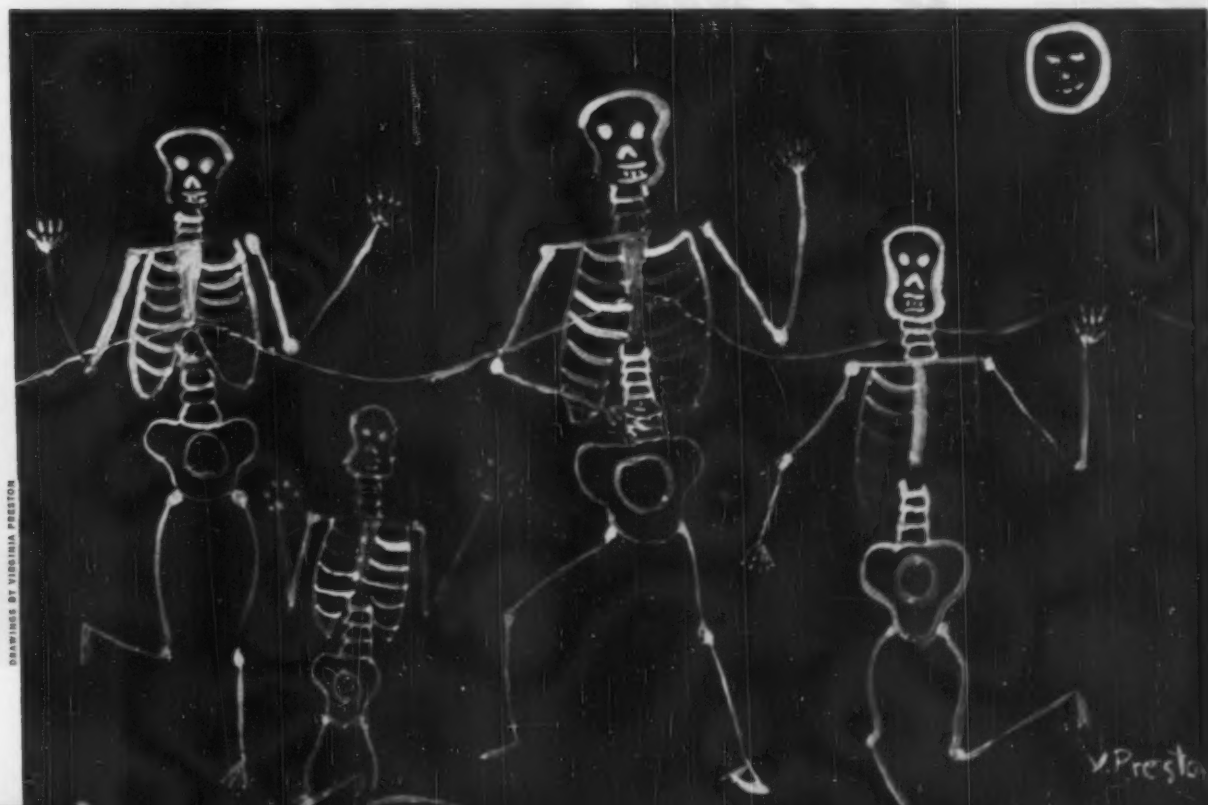
Grade seven, at the self-critical stage, resisted figure study. When they posed for each other they acted silly and their drawings were tight and anxious. Many said, "I can't draw people," so we shifted to crafts. Then at Halloween, I asked the students to paint a fantasy in white on black, called *The Skeletons Danced in the Moonlight*. "But first," I said, "let's take a look at a skeleton." There is a real skeleton in our science laboratory. Our science teacher cooperated enthusiastically. For its next scheduled art period, grade seven met in the Science Lab. The science teacher presented a regular seventh grade lesson on the human skeleton. While he pointed out the bones and their functions, the class, at ease and fascinated, drew in charcoal. The results were big and surprising. We had no rigid little "I can't do it" drawings. At our next class in the Art Studio we tipped the skeleton drawings with a tissue overlay. Then, with colored chalk on the onion-skin, the children "dressed" their skeletons making a person over the bones. They worked eagerly, discovering, by themselves, mistakes in proportion.

Lois J. Fisher teaches art at Greenwich Academy, Greenwich, Connecticut. R. Duff Masterson taught the science lesson.



PHOTOGRAPH FOR SCHOOL ARTS BY SCHWENKARD STUDIO

White-paint skeletons in a Halloween painting, below. A skeleton drawing is dressed, above. The science teacher helped.



DRAWINGS BY VIRGINIA PRESTON

Scissor cutting is a popular art in Israel

Jacob Friedman

Translated by Esther Sima Cohen



Forms cut in black paper make effective contrast on white.



CUT PAPER PICTURES BY ANNA WOLL

"Ideas You Suggest" provides an opportunity for readers to contribute short articles of one-half or one page in length, where the emphasis is largely on techniques and the use of materials. These and other articles in *School Arts* are not planned to provide step-by-step instructions and directions for making a specific project, but are intended to stimulate readers to try various materials and processes. Beginners may find something new, while old-timers may be reminded of something that is so old they have forgotten about it. In all cases, students are expected to design their own work.

As in all art work, the technique of scissor cutting in paper has developed from the simple into more elaborate forms. We are all familiar with the contour silhouette which was popular for portraits at one time. The extensively detailed cutting of all types originally used black paper on a white background. From this, it has developed into the use of colored as well as black paper, and innovators now create complete pictures with colored paper. The art of cutting black paper and applying it to a white background is similar to a black and white drawing. It emphasizes the contrast between light and dark, and between the lines and black areas on a white background. This forms a pleasing design and pattern. Utilizing the above technique, we see before us two pictures done recently by Anna Woll. At present, this process is immensely popular in Israel and pictures are being created emulating woodcuts. In this use of the media, scissor cutting has attained its greatest goal. No picture in color could leave as sharp an impression in its contrasty blacks and whites as a scissor cutting. The use of inexpensive materials, black and white paper, is another factor for its wide acceptance and favoritism in Israel.

Through the use of black strokes on the white areas, the artist Anna Woll succeeded in creating these scenes from life. While pictures are similar to woodcuts in their impact on the viewer, this is where the similarity ends. The paper cutting is an art form which is almost impossible to duplicate or repeat. Here, Providence plays as important a role as imagination. The manipulation of this material requires not only talented and capable hands but also, and this is most important, the feeling of confidence in the approach to the exact form. One stroke, which is not in its true place, spoils the entire work. It leaves no room for erasures or corrections as in a drawing. Therefore, it is wise to be extremely careful. Carefulness is most important for the result desired must be kept in mind at all times, and the imagination corrects and guides the hands automatically toward the concept of the artist.

Jacob Friedman, who was the manager of twenty-seven match factories in Vienna, volunteered for the Halutz migration and was in Israel by 1920. Through the years he witnessed and helped in the building of Israel. Recently he turned back to his interests in painting and handicrafts. He is a writer for the newspaper, *Eretz*, and has contributed to the handbook, *Dvar Layeladim*, used by teachers. Esther Sima Cohen, who translated this article for us from the Hebrew, teaches art at Willimantic State College in Connecticut.

ideas you suggest

Blueprinting is a simplified form of photographic printing. It requires no darkroom, no special equipment, a minimum supply of chemicals and water. Blueprints may be made in the schoolyard, the home lot, the rooftop, or wherever a patch of sunlight is available. The resulting prints are permanent forms, shapes, and designs. Blueprinting is so basically primitive in comparison with photography that it forces concentration on the results instead of the means. Today, blue is being re-discovered as a simple sun paper whose uses are limited only by the imagination and its slow speed. It is made in five speeds and one contrast, normal, the slower speeds offer the heaviest emulsions and richer tones.

Small opaque objects produce white shadowgrams on a blue field. Nails, pins, beads, clips, buttons, string, any number of everyday objects transform into designs and abstracts. Once aroused, the imaginations of youngsters have no horizons. One boy was intrigued at the thought of

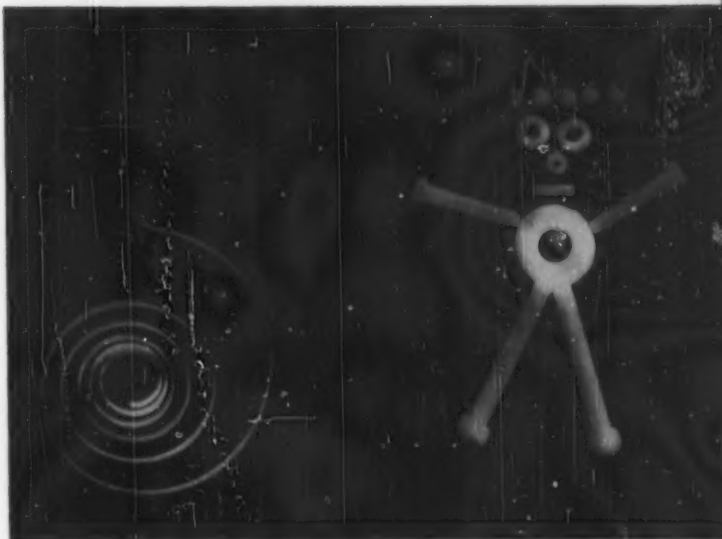
B. Cousin Black

Blueprint photographs require no darkrooms

Blueprint photographs require simple materials and sunlight.



BLUEPRINT PHOTOGRAPHS BY AUTHOR



the gears of a clock, and proceeded to satisfy his curiosity by carefully dismantling an alarm clock. Carefully assembled on a sheet of blueprint, an unusual shadowgram resulted. Lettering and drawing reproduce sharply; typing or writing on paper not too thick and grainy, stands out clearly. Material like ground coffee will produce texture, a master print may be used as a paper negative, the subsequent prints being soft and diffused. The virtue of Cyanotype is its simplicity. Print frames are handy means for printing; plain glass sandwiches will do. The paper may be handled in any ordinary room, being affected only by powerful lights or sunlight. Trial exposures best teach the speed of the particular paper in use. In making shadowgrams the angle of the sun must be reckoned. After exposure, during which the image becomes partially visible, the paper is washed a couple of minutes and the image develops further. The standard solution is potassium bichromate, added to a tray of water until the orange color is fairly heavy. It is poisonous, and the hands are best kept from the solution by using tongs. Stabilized peroxide, in solid form, is gaining popularity; roughly, a teaspoon to a quart of water is the strength advised. Development is continued until the print ceases to change (about half a minute). Brief washing and drying complete the job. The longer exposures permit dodging and burning-in, to hold back or strengthen portions of the print. Many experiments of toning, reduction, and alteration open avenues of enjoyment for those who wish such adventuring. Blueprinting is interesting technically, it is fascinating artistically.

B. Cousin Black is a free-lance writer and photographer and lives in Mesa, Arizona. If blueprint paper cannot be secured locally, he suggests that you write to Alfred H. Gerken, Arizona Blueprint Company, 333 North Third Ave., Phoenix, Arizona, who will supply paper and chemicals.



Alberto Giacometti, a contemporary Swiss sculptor, now living in Paris, is primarily concerned with the human dilemma rather than with pattern and form. His haunting shapes reflect the riddle of the times.

Howard F. Collins

ALBERT GIACOMETTI, SEARCHER AND SEEKER

The endless swing of art forms from Classical confidence at one extreme to the fantasies of the Romantic and Mystic at the other might be viewed not as an external seesaw without direction, but rather as a sinuous path weaving its way through time, each wide arc followed by its antithetical counterpart as it slowly works its serpentine way towards an unknown destiny. To the Classical mind the goals are reachable. He works confidently towards the humanist utopia, whether it be the great discoveries of the Renaissance or Cezanne's unrelenting search for a new visual order. Adversely the Romantic mind permits himself the luxury of fear. He not only wonders if the goals are reachable but is obsessed with the foreboding that perhaps the destination is undesirable. The Romantic mind often revels in melancholy and holds a penchant to dramatize its place in the total scheme. When attempting to insure its destiny by casting its allegiance to the supernatural, the Romantic has produced an art of great power and beauty, as in the grand mystique of the Gothic world. At its most degenerate stage the Romantic spirit hovers at the brink of neurosis, growing the cloven hooves of surrealism and discoursing with denizens of the world of morbid fancy or else assuming a ridiculous role as protagonist of the nonsensical.

In the world of sculpture where we are not distracted from the basic form by chromatic virtuosity or trick optics an artistic lineage is more readily discerned. Of course even in the Abstract Expressionist school of painting we can relate the style to various historical antecedents such as the more abstract works of Turner, for example. But the casual observer is often hard put to crystallize in his mind such a relationship, and so if we turn to sculpture we can more

Woman, Venice IX, by Alberto Giacometti, left. The artist is an embodiment of his art, lives in a small Paris studio.

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readily see a historical lineage. This is especially true of the attenuated figures of the contemporary sculptor, Alberto Giacometti. At first his art seems to be simply a rebirth of the Gothic spirit. However a more discerning analysis suggests that although Giacometti's work is indeed a re-incarnation of medieval apprehensions it does not have the organizational quality of the Gothic. It is not aligned to any organization or cohesive movement but rather symbolizes a spirit of loneliness. It is the Gothic spirit after five centuries of history and change.

These grotesquely distended figures have not only shed all semblance of corporeal well-being but are emaciated even beyond any of their historic predecessors. Volume and form are dissolved until only the spirit remains. The emphasis is not on man in the physical or material sense as in the Classic-Humanist approach but rather on his relationship with the cosmos. These haggard effigies show loneliness, fear and perhaps tragedy, but they are not negative. The final and most important feeling evoked by the work of Giacometti is one of courage and fortitude. It is man resolutely facing the unknown.

Alberto Giacometti is the embodiment of his art. He lives an almost solitary existence in his small Paris studio. The painter Balthus, similarly concerned with the "Attitudes of Man" is one of his close friends. Giacometti like many subjective artists, is not constantly searching for new material but is continually obsessed with a single theme. The vehicle for his disquieting views of man and his world are constantly shown through portraits of his immediate family (brother Diego), and through formless figures suspended in space and occasionally a haggard animal trotting dutifully on an aimless journey. He was born in 1901 near the eastern border of Switzerland. His father Giovanni Giacometti was one of the most noted painters in his native Switzerland. Alberto is considered to be of the School of Paris although such a relationship would seem obscure since the very nature of his style prohibits alignment with any school or group. There are many artists today, however, scattered throughout various schools or working alone who are primarily concerned with the human dilemma rather than with problems of pattern and form. For a short time in the thirties he turned briefly to Surrealism, which in its early freshness and vigor seemed to offer a mode of expression for the reflective artist and therefore attracted many painters who could not content themselves with the current fashion of juggling form and color for aesthetic response, or chopping up matter to rearrange its visual components into a new order. However, as Surrealism worked its way into obscure Freudian channels with sometimes more interest in shock than revelation in an attempt to steal stage center from the natural vigor of the early Expressionist tide, artists of a more poetic mind like Giacometti quickly ended their brief association with this ill-fated child of Romanticism.

The quiet ghostly figures of Alberto Giacometti do not compete with the arrogant splash of the action painter or produce the initial impact of some of the gigantic and often



PHOTO BY OLIVER BAKER, COURTESY MUSEUM OF MODERN ART

COLLECTION MR. AND MRS. SIDNEY F. BRIDY, LOS ANGELES

Head of Diego, 1954, by Alberto Giacometti is in bronze.

arcane sculpture of our times. At first these tenuous figures might be viewed with indifference or at the most a mild feeling of uneasiness. However as the viewer returns to these gaunt spectres, their influence grows. These haunting shapes seem to transfix the space about them and cast an unshakeable influence far greater than their material bulk demands. They strike a universal chord of insecurity buried deep within the human heart. Giacometti's art is a modern recurrence of an age-old concern of man; a wonderment and apprehension at the riddle of the human drama.

Howard F. Collins recently joined the staff of the art education department, Kutztown State College, at Kutztown, Pennsylvania, where he teaches courses in history of art.

understanding art

Materials used in some creative art experiences are many and varied. Local manufacturers and merchants are usually delighted to offer different valuable scrap materials for use in the school art program.

Herbert J. Burgart

The trash can school

In this, our enlightened twentieth century, we see professional people making it a practice to walk the back alleys! Shame? Poverty? What then, you may ask, is the reason?

First let us look at the profession involved—the teacher. This particular teacher is perhaps an art teacher in a high school, junior high school, elementary school or even an art supervisor. Back alleys? Because she is undoubtedly a “creative” teacher. Creative not only in respect to her art program but equally important in respect to her community. Our friend the teacher was looking for valuable scrap material to maintain her nearly empty scrap box. Her stroll through the alley was to orient herself with the various types of scrap materials available at certain business concerns and industries.

You question the use of the term, “creative?” Let’s look at our friend’s classroom. We may see discarded fruit boxes used for storage purposes. Those mosaic table tops and wall panels were designed and executed by her students. She was hesitant about introducing such an expensive medium in her art program, but a visit to a local ceramic firm in her community solved that financial problem. Now she receives periodic calls from this firm informing her of additional material that will be held for her. Those wooden toys on the table would have been a financial impossibility were it not for the fact that a local lumber industry earmarks scrap material for the school’s art program. The scrap wallpaper murals on the wall were the result of a visit to the local paint store, who now sends his outdated wallpaper samples to the local school as soon as his new samples arrive. In the storage cupboard we can see empty shoe boxes from the shoe store. These will be used later in the year for a diorama project with her children, at which time they will make use of the various and sundry materials they themselves have been collecting for the scrap box.

But this term, “creative,” is not applied merely because our friend the teacher collects or uses scrap material, it is applied for the *manner* in which she incorporates these otherwise discarded materials with her basic and usual art materials. She has enriched her art program as well as the experiences of her children. Perhaps of equal importance



Student teachers of Louisiana State University seek scrap.

is her use of local facilities. She helps her children become familiar with local community products through their creative use in the classroom. Glass, cardboard, wood, tin, plastics, tile, boxes, paper, fabrics, whatever the field of endeavor, our creative friend knows of some way to incorporate the product into her art program. The entire educational program is given a lift, for the child who is better able to identify with his environment is better able to appreciate heretofore unrelated or overlooked functions of the school, industrial environment and community as a whole. Through this heightened awareness, the businessman receives a valuable form of understanding and appreciation through the use of his product in the art program.

It is a simple matter to contact local manufacturers or merchants and request that scrap materials be set aside for the art program, and it isn't usually a hardship for these same businessmen to inform local school systems of available and suitable scrap materials. The storekeepers and industries must first be aware of what is and what is not suitable scrap material but a little cooperation on the part of the art teacher solves this problem immediately.

What about our back-alley teacher? Perhaps we exaggerated her plight somewhat for the sake of illustration, but it is hoped that the point is well taken. Support and understanding must be and are reciprocal for the community and its art program even on this small scale regarding scrap materials.

Herbert J. Burgart teaches art education courses for both art education majors and elementary education students at Louisiana State University; formerly taught in California.

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ITEMS OF INTEREST

Art Films A folder offered by Bailey Films, Inc. illustrates and describes the variety of art teaching films available for rent or purchase. Some of the subject areas included in the folder are: Printing with a Brayer, Poster Making, Silk Screen Textile Printing, Child Art and Nature Series, School and Family Series, and an outstanding series on Creative Crafts. For ten years or more Bailey has specialized in art films and worked with outstanding art educators in producing films of high technical excellence that offer guidance and inspiration to teachers. For a free copy of the folder, please write Items of Interest Editor, School Arts, 1010 Printers Building, Worcester 8, Mass. and ask for the Bailey Film folder.

Dispenser A squeeze bottle for storing and pouring liquid tempera, clay slip, wood stains, shellac, turpentine and other liquids (may also be used as a shaker for dry tempera) used in your craft program is manufactured by Lamp Products, Box 34, Elma, New York. Made of polyethylene translucent plastic these dispensers hold a full 12 ounces. The convenient spout makes it easy to pour just the amount needed. For more information on this versatile item, including prices, please write the manufacturer.

Paper Folding The fascinating art of Japanese paper folding is well covered in an assortment of books and paper, offered at nominal cost by School Products Co., 330 East 23rd Street, New York 10, New York. The company has a series of books on the subject ranging in price from \$1.50 to \$3.95 plus an assortment of colorful papers in different sizes. For more details, please write the Company; they will be glad to help you learn more about this ancient art form and suggest ways to use it.

Steel Bookcase A new six-foot bookcase unit has been introduced by the Grade-Aid Corporation, Nashua, New Hampshire, manufacturers of a complete line of modular, all-steel classroom equipment, including items made especially for art and craft rooms. The new unit is equipped with a choice of five adjustable book shelves, or four book shelves and a tilted magazine shelf. Both the book and magazine shelves can be moved up or down on one inch centers to easily accommodate various sized volumes. Extra magazine shelves may be specified in place of the book shelves. The bookcase measures 72" high, 11" deep and is available in two widths, 36" and 48". For further information, write to Grade-Aid Corporation, 46 Bridge Street, Nashua, N.H.



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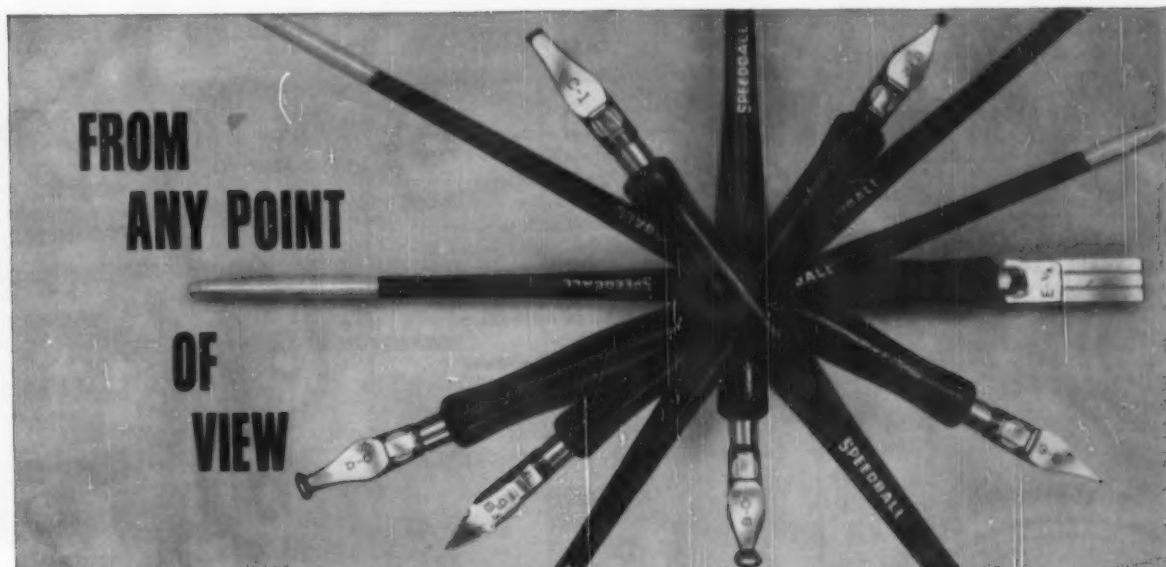
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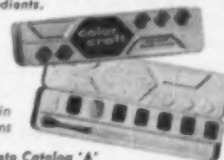
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SAY YOU SAW IT IN SCHOOL ARTS

ITEMS OF INTEREST *Continued*

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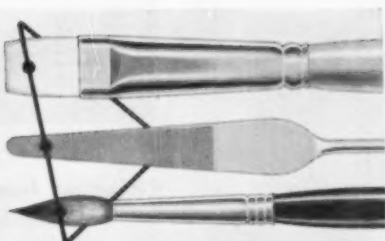
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organization news

NATIONAL ART EDUCATION ASSOCIATION

The school year 1960-61 is the year for the biennial conference of The National Art Education Association. Mr. Ivan Johnson, past president of NAEA and Chairman, Department of Arts Education, Florida State University, Tallahassee, Florida is program chairman and reports that plans for the conference are well advanced. Local committees are hard at work on the details of arrangements and planning and this 6th Biennial Conference promises to be the best which the Association has held in its brief history. The meeting will be at the Hotel Deauville, Miami Beach, Florida and the dates are April 11-15, 1961.

A new innovation this year will be a two-day workshop for officers of state art teacher associations. Each state association is being invited to send its president and/or other officers or representatives to this workshop which will be held during the pre-convention workshop period, April 11 and 12. The workshop is designed to provide an opportunity for a broad discussion of state association problems, ways of working together, communications with regional associations and the NAEA, factors affecting the development of school art programs in the various states, and other topics of interest and concern to local and state art teacher groups.

The convention year is also the year for the Association to elect its officers. To be elected this year are a President, Vice-president, Secretary-Treasurer and four (4) Council Members-at-large. These officers, together with three representatives from each regional affiliated association, make up the NAEA Council which determines the policy and program of the Association. Although a policy body of over twenty people may seem large, a broad representation is assured with this number and the chances for the development of a program which meets the needs of all art teachers throughout the country are greatly enhanced.

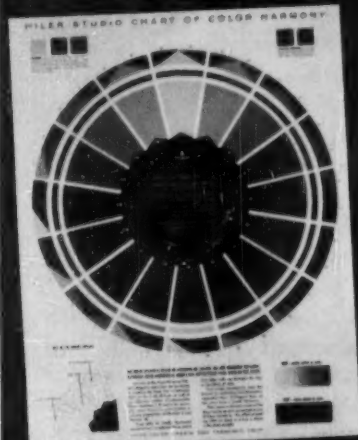
"Studies in Art Education," the Association's Journal of Issues and Research in Art Education, will begin its second year of publication. Dr. Kenneth E. Beittel, Professor of Art Education, Pennsylvania State University, will be co-editor with Dr. Jerome J. Hausman, editor of the first two issues, for the two issues to be published this year. This Journal is available on a subscription basis only.

The volume of work being handled by the Washington office has increased to such an extent that an additional full-time secretary was added to the staff on August 1, and on November 1 the office will move to much larger quarters in the NEA Education Center. Concrete evidence of the NAEA "Expanded Program."

Ralph G. Beelke, Executive Secretary

This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.

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LETTERS

Objection from Haifa A letter from H. Schmidt of Haifa raises an interesting question which probably never occurred to us here in America: "The teachers of drawing and handicraft at the Hebrew Secondary School, Haifa, have been very glad indeed to read your interesting modern School Arts regularly. But we were sadly shocked on seeing your May issue. If Mrs. Edith Brockway makes such an educational mistake as to give her students good food like cereals as a material for her handicraft lessons, a journal of your high level, which is also read in foreign countries less well off than the States, ought not to have printed such an article picturing American teachers using food for handicraft purposes at a time when other peoples go hungry."

"We are under the impression that there may be needy people even in rich America; and that a pedagogue should beware of using food in a frivolous way. Or are we—in your next issue—to be treated to the fact that school children make small pottery of bread?"

Ben P. Bailey, Jr., professor of art at the Texas College of Arts and Industries, wrote us in reference to the same article on making cereal mosaics: "I will agree that children (or adults) could make very attractive mosaics out of breakfast food, raisins, etc., but no better ones than could be made of more permanent and at the same time less expensive materials; pebbles. The choice of material for any project should be a logical one; either we should choose the best available material, the least expensive material, or the most easily used material. Cereal, raisins, etc., do not seem to fall into any of these categories. I feel very much the same about eggshell mosaics. They involve collecting a great quantity of eggshells, over a long period of time, coloring them, and then a very tedious, not to say nerve-racking, job of gluing each tiny piece."



Julia Schwartz

What are the bases for judging quality in a school art experience? The answer is not easily stated, and requires an understanding of the purposes of education and the values derived in art experience.

Quality of experience

The quality dimension of art experience is very often at the core of many of the situations which perplex classroom teachers as they work with boys and girls on the upper elementary school level. This may be noted in the following sampling of questions raised by some of them in a group recently: "Should a fourth grade teacher set a time limit for finishing a piece of art work . . . the problem is that some children are slower than others and lose interest if interrupted?" "What are the most important phases of a fifth grade art program in our situation with limited equipment and only a few materials available for work?" and "is it better in the sixth grade to continue one form as construction in sculpture until I see progress, or change to modeling or something else before I actually note improvement in self-expression?"

These questions and the answers to them would appear, on the surface, to be relatively simple. Far from it, the questions actually are complex in nature and responses to them must be sought on a deeper level. Teaching depends upon an understanding of the (1) values to be gained from involvement in the visual arts and (2) purposes of education. Here are bases for quality in school art experience. As each teacher gains clearer insights into art as a particular kind of process as well as a product which reflects that process she is enabled to make more appropriate responses in the act of working with boys and girls in their art.

Reference to some ways in which one teacher proceeded with her nine-year-olds in one instance may be of help here.

A fourth grader and her puppet, from the University School.

MRS. HARRIS DEAN, TEACHER, UNIVERSITY SCHOOL, FDU, TALLAHASSEE



The situation involved creating self-portrait hand puppets and their use in subsequent puppet play in relation to other aspects of school life. Planning included providing time allotments of as much as one and one-half hours when everyone had opportunity to develop their ideas under rather close supervision. Individuals and small groups were also encouraged to work more independently at other though shorter available periods of time. Materials used were those made available with the help of the children who collected yarns, pieces of cloth, thread, lace, buttons and the like. Work space as well as storage of still unused materials and unfinished puppets between work sessions required continued attention on the part of each one. Children were involved in observing shapes and the relationships of shapes of, for example, facial features or hands, as they modeled puppet heads and limbs from papier-mâché and strips.

Of interest to the teacher was their growing ability and interest in differentiating and dramatizing detailed forms such as specific kinds of noses or mouths. The teacher was concerned over their readiness levels for creating and using colors, too. This she noted ranged from satisfaction in mere manipulation to pride in more sophisticated and controlled color combinations—just the right dull dark red for freckles on a light but ruddy skin color enhanced by deep blue-green eyes and possibly a shirt of similar hue. Puppets were tested in action at various stages of completion with new ideas arising along the way. These things the teacher recognized and reflected in the things she said, the questions she asked, and the suggestions and decisions she made with regard to the sequence and direction of events in the children's over-all art experience.

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.

beginning teacher

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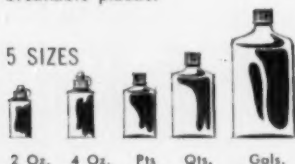
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ART FILMS

Here are three excellent art enrichment films illustrating the techniques and works of some of the Old Masters.

Leonardo Da Vinci and His Art, (14 min. color). Skillful camera technique and explicit narrations point out how some of da Vinci's paintings were conceived and developed from basic sketches to fine detailed works. His draftsmanship is evident in many of his sketches which depicted mechanical things, centuries before they came to be. His figures have a living quality and are compared on film with other renowned artists. Two of his most famous paintings are reviewed within the film, *The Last Supper* and the *Mona Lisa*.

Rembrandt: Painter of Man: (18 min. color). Rembrandt's brush skill and sensitivity to the interplay of light and shadow are emphasized in this film. This is a chronological account of this great master's work with a series of self-portraits which reflect the inner man through years of joys and sorrows. Filming of over sixty original Rembrandts was possible for they were collected from all over the world and hung in the Famous Rijksmuseum in Amsterdam during the 350th anniversary celebration of his birth.

Vincent Van Gogh (23 min. color). An interestingly different format sets this film apart from the other two. A biographical flavor is accentuated by scenes emphasizing points in the artist's life. Impressionism is highlighted and compared to scenes of daily life. One example is Van Gogh's well-known painting of *Daisies* which is shown and compared to a close-up photograph of daisies in a field. Through spot comparison the viewer is likely to develop an appreciation of the impressionist painter. Films were produced by Coronet Instructional Films and are on loan from many sources.

Dr. H. Gene Steffen, reviewer, is the coordinator of audio-visual services for the State University of New York College of Education, Buffalo, has taught both art and industrial arts.

Dr. Ralph G. Beelke is Executive Secretary, National Art Education Association, N.E.A. Building, Washington, D.C.

How to Cut Drawings on Scratchboard, by Merritt Cutler, published by Watson-Guipill, New York 1960, 88 pages, price \$4.00. The aim in producing this book was to fill a publishing gap in the technical field of art techniques. Scratchboard drawing is a relatively new technique in terms of years, but it is a widely used one in commercial work and in the publishing field at the present time. The book follows a traditional pattern of technical books by beginning with brief accounts of tools and materials. Remaining sections discuss various techniques and ways of working with the materials. The text is brief but sufficiently clear to communicate the author's ideas and supplement the illustrations. The strong point of the book is the many illustrations which show the variety of effects available through this technique.

Woodworking With Machines, by J. H. Douglass, published by McKnight & McKnight Publishing Co., Bloomington, Illinois, 1960, 181 pages, price \$4.20. Designed as a textbook for high school and adult courses in woodworking, this book is largely a book of information on materials, machines and how to use them. It is divided into seven sections. Section I provides information on *Woods and Their Uses*; Section II is devoted to *Furniture Design and Project Planning*; Section III considers *Woodworking Machines and Construction Details*; Section IV considers special machines and Sections V and VI *Cutting Stock and Assembling Stock*; Section VII is a detailed account of how to *Prepare and Finish Woods*. Concluding portions provide information on visual aids and sources, as well as bibliographical information. The book is well illustrated and each process and machine clearly described. While the book will undoubtedly have value for the wealth of information which it contains and for its clearly described processes, its largest value will come when and if its users adopt the point of view expressed in Section II. In discussing design the author states: "It is important to keep in mind that one should not make an exact copy of another's design. Real satisfaction comes from including one's own ideas in the project designed." The criteria given for Creative Design emphasizes the concepts developed in the field of modern industrial design and one can only hope that these concepts will be seriously considered by teachers who might use this book.

Greek Painted Pottery, by R. M. Cook, published by Quadrangle Books, Chicago, Ill., 1960, 391 pages, price \$12.50. "Greek art is the source of most Western art, and no branch of it has survived in such quantity, as the painted pottery. But there is no need for historical reasons to justify

new teaching aids

the study of this pottery. It is one of the few subjects of archaeology that can give aesthetic enjoyment." With this introduction the author presents a systematic account of Greek painted pottery from the Protogeometric to the Hellenic period. It is the first handbook of its scale in English since 1905 when the modern study of vase painting was just beginning. The material is treated by periods and, within each period, by schools. Relations between schools are examined and attention is given to shapes, techniques, inscriptions, chronology and the economic and historical conclusions that can fairly be drawn from the study of Greek vase painting. The book contains 56 half-tone plates and 50 line drawings in the text. It will be a valuable addition to every art history library.

Symbology, The Use of Symbols in Visual Communications, edited by Elwood Whitney, published by Hastings House Inc., New York, 1960, 192 pages, price \$6.95. This is a report of the Fourth Visual Communications Conference sponsored by the Art Directors Club of New York City. The aim of the conference "was to snap us out of our lethargy; to call attention to the tremendous confusion surrounding the whole complex of symbology—even among people speaking the same language, frequently among workers in the same industry—and to point up the growing need for a codified and reciprocal nomenclature of symbology." There are thirteen discussions in the book representing points of view from industry and research, education and the arts, medicine and religion, science, architecture, advertising and business.

A few essays of special interest to teachers will be the introductory one which discusses "The Challenge of Symbology" and points out the varying dimensions of the subject; the discussion of "Symbology vs. Illiteracy" which considers the role of language in communications and which holds that the United States is "losing the world on the educational front" in the battle with communism; the discussion of "Psychological Aspects of Visual Communications" which emphasizes findings in research and which insists that "if there ever will be a universal language, it will probably be nonverbal and visual." The importance of these ideas for the teacher of art cannot be overemphasized. The world of the art teacher is the world of visual communication and, together with those others having an interest in this field, the art teacher must study the use of symbols and understand those conditions affecting individual reception.

Any book reviewed in *School Arts* may be ordered through the Creative Hands Bookshop, 1010 Printers Building, Worcester 8, Massachusetts.

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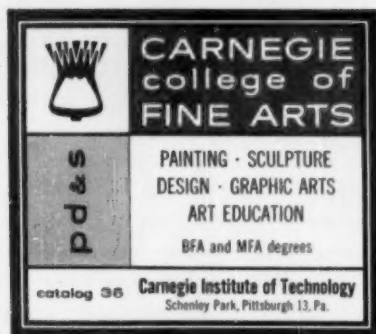
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Alice A. D. Baumgarner

A New Zealand reader involved in teaching art on the high school level asks for advice in setting up a well-rounded program. Dr. Baumgarner suggests books and other materials which will be helpful.



STELLA PETERSON PHOTO

We are a small school transplanted from American soil, attempting to teach American standards in a foreign country. Because of our small size I find myself teaching most of the art (which is required by law) but there is no format nor suggested coverage prescribed by the State. I have a Master's degree in Theatre, and my art courses in the University consisted of a class in Renaissance Art. Is there a book suggesting the materials covered by a High School age group, or some similar publication that I might get my hands on for this purpose? I am attempting to plan a well-rounded course for the school, but I must admit that I do not have the technical background. At the moment we are going heavily on crafts as I am rather gifted in all forms of art requiring dexterity of hands and a bit of imagination.

I particularly need help in teaching the elements of design and other related aspects of Art that might be classed more in the field of "theory." To gain the "School Certificate" in Art a student takes two three-hour exams, in which he executes in color, sketches or designs coming from the imagination, but to a specified title or theme. One paper is on art the other on design. Any help from you or your readers would be greatly appreciated. Incidentally "College" here means High School. Most secondary schools here are known as colleges. New Zealand

Yes, there are books that outline art programs for high school. You could purchase a copy of the **1960 Evaluative Criteria for Secondary Schools** from National Study of Secondary-School Evaluation, 1785 Massachusetts Avenue, Washington, D. C. Here you can read of program, staff, facility in succinct summary within the Art Section. Many art educators worked to prepare this material. Since you're aiming to present American standards this document may give you the most information in the briefest form. It would interest you to learn that this material was prepared to assist high school personnel to take a careful look at program, plant, and staff in order to plan to improve learning opportunities for boys and girls.

State Department of Education published guides for art will help. Pennsylvania Department of Public Instruction,

Harrisburg, and Virginia, in Richmond, might have copies yet in stock. The Public Schools, Denver, Colorado, published a generously illustrated guide: **Creative Art in the Secondary School**. Each of these sells for about three dollars. Sybil Emerson's book, **Design: A Creative Approach**, Scranton, Pennsylvania, International Textbook Co., you may find quite helpful. This attractively designed book presents many pictures of student work as well as a few examples of the work of artists, craftsmen and architects.

Have you copies of Gaitskell and Gaitskell, **Art Education During Adolescence**, Harcourt, Brace Co., New York; Reed, **Early Adolescent Art Education**, Bennett Co., Inc., Peoria, Illinois; Kainz and Riley, **Exploring Art**, Harcourt, Brace & Co. Last is designed to be used as text or as reference by high school students, as is, **Your Art Heritage** by Olive Riley, New York, Harper and Brothers Publishers. There are numerous books that present the authors procedure in painting and the craftsmen's approach to his medium. Certainly design is basic to any art endeavor. The art teacher who works diligently in his own studio can deepen and broaden his own concept and perhaps increase his understanding of the learning process. Readers please let us know if you would enjoy corresponding with this teacher.

Address questions to Dr. Alice Baumgarner, State Director, of Arts Education, State House, Concord, New Hampshire.

Editor's Note: We at School Arts have always taken pride in the fact that our friends and readers can be found in all corners of the earth. In these days of international misunderstanding and uncertainty, it is even more refreshing to feel that we may somehow be helpful in encouraging the development and growth of creative art education through the world.

questions you ask

Teachers Who Care

EDITORIAL



First let's talk about other vocations besides teaching and lead into this subject gradually. Have you ever stood outside a hospital room while skilled and dedicated doctors were trying to save the life of a loved one? Have you watched their anxious faces over a period of many months of night and day effort change into smiles of happy satisfaction as the patient recovered? And did the doctors seem to consider the patient's recovery as a part of their compensation and send you only a token bill for their services? I have had this experience. I remember also the hauntingly tearful pleas of a neighbor,

during the depression years, who sought in vain to have a physician visit her husband who was near death from pneumonia. Her doctor wouldn't come because she had no money with which to pay him. The pledge this physician had taken to serve humanity should properly be called the *hypocritical* oath. All of us wish the physician well, even though he is a little hard to find on Saturday afternoon when Junior has the tummy ache, but the test of the dedicated doctor is whether he puts his desire to make the patient well over his own desire to live well. We get a little suspicious of the doctor who asks whether we are covered by Blue Cross, Blue Shield, or some other form of insurance before he asks us where our miseries are located.

One test of a good lawyer should be the degree of his passion for justice. In our image of Abraham Lincoln, the lawyer, and Clarence Darrow, the lawyer, the degree of the fee would not control the degree of his passion. Recently I served as a witness in a case where a young man was judged innocent of an offense which, even if true, should have resulted in a fine far less than the five hundred dollar fee stipulated by an attorney before he had studied the case, if he ever did study the case. The trial had gone on only a short time when it was apparent to the judge that no case had been established by the prosecution and that it was probably a case of mistaken identity. The defense counsel carried an imposing briefcase into the courtroom, but I doubt if its contents had much to do with this trial, for a half-hour before the trial opened he did not seem to have all of the facts straight. My guess would be that a total of less than three hours was devoted by this attorney to the defense of an innocent man, for which he was to receive five hundred dollars. Of course the accused could have asked that the court appoint an attorney for him, appealed for the services

of a public defender, or shopped around for a lawyer who didn't place such a high value on his time. In my book, he could have won the case without an attorney.

Recently I had to demand that a contractor replace a foundation footing for a stone wall that went a maximum of twenty inches below the ground when my specifications had called for a depth of forty-two inches to be below the frost line. If I hadn't been ornery and suspicious and dug down outside the foundation, cracks would have appeared in this lovely stone wall about next spring. In recent years I have paid as high as \$4.50 an hour for the services of carpenters who made too little use of the level and square, and have ripped off and renailed some of the boards after they had left. It used to be that contractors and dealers competed in the quality of their services and products. Nowadays things have leveled off and we make our decisions mainly on the basis of how soon the work can be done or the product delivered, or whether we can get green stamps with the sale. Extraneous matters, such as the kind of bottle or the personality of the milkman, determine the dairy that serves us. The quality of the milk itself is so closely controlled by laws and regulations that it is rather uniform regardless of the source. Here in Buffalo a dairy was fined some years ago for putting too much cream in the milk. Imagine that!

At least twice in recent months, some writer has used the term, "*teachers who care.*" Is it possible that, as in other professions, there are teachers who do *not* care? Because our product is so much more important than a thing of concrete, wood, or steel, we would resent the suggestion that there are teachers who are callous and indifferent. Of course, teachers care, but do all of them care about the *same things*? Can it be that there are some who care mostly about the clothes and the cars their modest salaries will buy? Are there those who are in teaching mainly as a steppingstone to another profession, or who look upon a short career in education as a stopgap between adolescence and marriage?

Are there married teachers who are merely holding out until the mortgage is paid off? And how many teachers are so obsessed with their subject that they are almost oblivious of the children in their classes? Of course, teachers are entitled to the rewards of living and they have a right to care about other things. But when they are in the classroom, nothing should be as important as the children in their care. Not even the subject they teach! *Parents who care*, but are confused about conflicting pressures in education, give the same confidence to the teacher as they must give to the physician who treats their children in illness. If parents *don't* care, there is even *more* need for teachers who do.

D. Kenneth Winebrenner

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Edited by Howard Conant, Chairman, Dept. of Art Education, New York University

A guide for art teachers and community group leaders concerned with organizing and conducting creative art workshops. Based on a recent series of seminars at N.Y.U., where 37 highly qualified art educators discussed this subject from all educational levels. Summarized for you by Dr. Howard Conant, leader of the seminar. You'll find much helpful material in this book. Action photos of workshops and art classes amplify the text.

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by Victoria Bedford Betts, formerly, Art Consultant, Binney & Smith Co., New York City

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by M. Grace Johnston, Asst. Supervisor of Elementary Art, Newark, New Jersey

A book of methods, materials and techniques for using paper as a creative art medium in elementary and junior high schools. Especially helpful to classroom and art teachers—grade five through junior high. Helps children quickly learn to use paper with skill and originality. Large photos illustrate finished pieces; drawings and text show processes.

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